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ARTIST-BIOGRAPHIES.

PUBLISHERS' ANNOUNCEMENT.

THE growth of a popular interest in art and its history has been very rapid during the last decade of American life, and is still in progress. This interest is especially directed towards the lives of artists themselves; and a general demand exists for a uniform series of biographies of those most eminent, which shall possess the qualities of reliability, compactness, and cheapness.

To answer this demand the present series has been projected. The publishers have intrusted its preparation to Mr. M. F. Sweetser, whose qualities of thoroughness in research and fidelity in statement have been proved in other fields of authorship. It is believed that by the omission of much critical and discursive matter commonly found in art biographies, an account of an artist's life may be presented, which is at once truthful and attractive, within the limits prescribed for these volumes.

The series will be published at the rate of one or two volumes each month, at 50 cents each volume, and will contain the lives of the most famous artists of mediæval and modern times. It will include the lives of many of the following: —

Raphael,	Claude,	Van Dyck,
Michael Angelo,	Poussin,	Gainsborough,
Leonardo da Vinci,	Delacroix,	Reynolds,
Titian,	Delaroche,	Wilkie,
Tintoretto,	Greuze,	Lawrence,
Paul Veronese,	Dürer,	Landseer,
Guido,	Rubens,	Turner,
Murillo,	Rembrandt,	West,
Velasquez,	Holbein,	Copley,
Salvator Rosa,	Teniers,	Allston.

ARTIST-BIOGRAPHIES.

TITIAN.

BOSTON:
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Other ed.

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PREFACE.

THE chief authority on which this biography of Titian is based is the ponderous work on the same subject recently published in London, in two volumes, under the joint authorship of Crowe and Cavalcaselle. These gentlemen are eminent for laborious and conscientious research, and just and temperate criticism, as is shown in their preceding volumes on the history of Italian art, which have now become classical, and are generally used as ultimate authorities. In connection with this work, the author has consulted and compared numerous other books relating to Titian and his paintings, — Gilbert's "Cadore," Northcote, Ticozzi, Vasari, Taine, Blanc, &c.

The List of Paintings appended to this biography is the result of careful research, and will doubtless be valuable for purposes of reference. The pictures claimed as Titian's, now in New York and New England, are not included, since the writer is not familiar with the proofs of their authenticity. It is earnestly

desired that this list may be freed from errors, and that it may be corrected as often as changes occur in the locations of Titian's pictures. Any information of this kind would be gratefully received by the author, —

M. F. SWEETSER.

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TITIAN.

CHAPTER I.

The Vale of Cadore. — Titian's Ancestors and his Early Life. — Venice and her Artists. — Titian Studies with the Bellini.

AMIDST the picturesque scenery of the Venetian Alps, about seventy miles north of Venice, is the long and beautiful Val Cadore, which is traversed by the boiling torrent of the Piave, descending from the Alps of Carniola. On the west is Mount Antelao, 10,679 feet high, dreaded for its disastrous avalanches; on the north is the long ridge of Marmarolo, with many sharp points and needles; and on the east is the bold peak of Cridola, 9,000 feet high. It is a land of pale dolomite rocks, forming needle-like spires and clear-cut sierras, with profound gorges and defiles, and rapid and roaring torrents. The lower ridges are covered with luxuriant forests, above which rise vast piles of rocks, whereon the snows

rest for several months of the year, even in this southern latitude. In these wild and craggy highlands the most ordinary operations of nature are beautiful or grand, — the sunset, bathing the verdurous slopes and high uplifted ledges; the storm-clouds and mist-wreaths, rolling around and insulating the pale peaks above; or the noonday sun, piercing the deep glens, and sparkling on the crystal waters.

The region of Cadore lies near the Austrian Tyrol, and has for many centuries been subject to German and Italian masters alternately, though in sympathy with the latter. Originally a fief of the Empire, it afterwards pertained for three centuries to the patriarchs of Aquileia. In 1335 it reverted to a Bavarian prince; and at a later day was added to the conquests of Sigismund of Hungary. Strong towers rise on the heights and in the Alpine passes, which were erected in those immemorial days to block the paths of invasion. But their mountains and their poverty were the strongest defences of the sturdy highland men, who were proud of their municipal rights, and governed themselves by a council which enjoyed high prerogatives. The region was thinly popu-

lated by a hardy and thrifty peasantry, deriving its chief support from the iron-mines, and from cutting lumber in the forests, which descended the Piave in rafts, and was used in the Venetian buildings, and the galleys of the republican fleet. The agricultural supplies were limited to the products of the dairy and the orchards; and the grain used in the communes was purchased by the council in the richer valleys of Friuli.

The first Count of Cadore, in the eleventh century, bore the name of Guecello, or Vecelli, and one of his descendants was the podestà of the district in 1321. The grandson of this ruler married a lady whose dowry included the chapel of St. Titian of Oderzo; and from that time the name of Titian became common in the Vecelli family. Conte Vecelli was a trusted lawyer and councillor, poor in this world's goods, but influential both in his native valley and in great Venice. His son Gregorio was a wise and valiant soldier, and a tribune of the people, captain of the "century" of Pieve, overseer of supplies, and member of the council, — a man of high honor and influence among the people of the glens. He married a certain Lucia, and settled

in one of his father's cottages at Pieve, in the lane near the Piazzetta of the Arsenale. The couple had four children, — Caterina, Francesco, Orsa, and Tiziano, or Titian.

Pieve di Cadore stood in the very heart of the Alpine region, with its formidable castle rising on the crest of an almost inaccessible eminence, at whose foot was the fountain-adorned municipal square, surrounded by massive old houses. In a quiet lane near the village is a cottage, which looks out on the castle and church, and beyond them to the broken mountains on the north, and the lofty and saw-like crest-line of the Marmarolo. In this house, which is still carefully preserved, the great artist Titian was born, in the year 1477. Here he dwelt during his school-boy years, amidst the pure air and noble scenery of the Alps. There can be no doubt that the daily contemplation of those solemn shrines of Nature, the cloud-wreathed and snow-capped peaks, and the mysterious and bosky glens, produced an enduring impression on his mind. His subsequent achievements as the foremost landscape-painter of the century, and the careful finish of the natural scenery in his works,

prove that he had a very just and loving appreciation of the manifold beauties of mountain and forest. The bold peaks of the Cadorine ranges often appear in the backgrounds of his Venetian pictures, as if he could not too often recall their impressive and stately forms.

Lanzi claims that the boy Titian was instructed in painting by Antonio Rossi, one of the last masters of the puerile Alpine art, who executed frescos and altar-pieces in the churches of the Vale of Cadore between 1472 and 1502. But Crowe and Cavalcaselle reject this story, and also the pretty tradition that the lad manifested his first inclination for art by painting a Madonna with the juices of flowers, in such charming colors as to surprise all his friends. Gilbert has recently examined this fresco, which is still preserved, and admits the probability of the truth of the tradition.

The tribune, Gregorio Vecelli, owned little but his sword and his ancestral traditions, and found his family increasing about him. He remembered that for centuries the Vecelli had been lawyers and soldiers, and had won much honor, but few ducats; and he was now about to choose

a profession for his son. Perhaps Titian had already manifested his love for art, either in the fresco of the Madonna or elsewhere, and thus influenced the parental decision; for it was resolved in the family councils that he should study painting at Venice.

The young mountaineer descended the Val Piave, crossed the Lagune, and entered the City of the Sea, in the year 1488, when he was about ten years old. With what amazement must he have contemplated the archipelago of palaces, the busy traffic of the merchants, the tumultuous crowds on the squares, the churches, the fleets, the thronged canals! He was placed in the care of his uncle, who lived in the city, and commenced to study with a good will. His first master appears to have been Sebastian Zuccato, the syndic of the guild of mosaic-workers, from whom he passed to the instruction of the Bellini, and the companionship of Palma and Giorgione.

Venice was then at the zenith of her power, occupying a position like that of ancient Tyre, or modern England, with a population of skilful mariners, intrepid discoverers and colonists along the midland seas, and ingenious inventors and

manufacturers. At one time she had a navy of forty-five galleys, and a merchant marine of thirty-three hundred vessels, and owned a fourth of the Byzantine Empire, together with Crete and the rich Levantine and Adriatic ports, and much of Northern Italy. Her impregnable insular position insured an easily guarded independence; and no power could insult her traders without bringing down a Venetian war-fleet against its ports. The oligarchy was composed of merchant-princes, whose galleys fought with the rival squadrons of Genoa and Pisa, or the Normans in Southern Italy, or the marauding Saracens from the African coast. Her mariners knew the seas and coasts from Iceland to Sumatra; and formed six trading fleets annually, manned and convoyed at the public expense, and sent to Southern Russia, the Greek ports, the Armenian and Syrian coasts, Alexandria, the Moorish cities of Spain and Africa, and the British Isles and the ports of the Netherlands. The Venetians were the common carriers and mercantile agents between Europe and the Orient, and derived enormous wealth from their commissions. They were superstitiously devout, delighting in religious

ceremonials, and adorning their churches and convents with lavish prodigality. Though it had been founded by St. Theodore and cherished by St. Mark, and was peopled with legends of miracles, the city was jealous of Rome, and refused to allow her jurisdiction, excluding ecclesiastics from the councils, electing priests by parishioners, and devolving the control of the church upon a patriarch appointed by the nobles.

Until the fifteenth century the Venetians were too busy in their career of maritime discovery and commerce to give attention to literature and art. They were not indifferent to the beauties of sculpture and mosaic work, and enriched their city with masterpieces of these arts; but they were trophies of foreign wars, and not of local production. During the era of Italian anarchy, early in the fourteenth century, certain painters from the mainland and from beyond the Alps reached Venice, and exercised a strong influence upon her crude Byzantine traditions. In little more than a hundred years Venetian art reached its climax in Titian and Tintoretto, and it perished in the next century.

The first paintings of any account were the

rude historical frescos in the Hall of the Great Council; and when these became deteriorated by time, there were no local artists competent to restore them, and the government induced Gentile da Fabriano and Vittore Pisano to visit the city for that purpose. Under their influence was founded the Muranese school, which combined the Umbrian mysticism with German conscientiousness, while the guild of painters also modified their Byzantine manner. Jacopo Bellini, a pupil of Fabriano, settled at Padua, and associated himself with Donatello, the great Florentine sculptor. He also married his daughter to Mantegna, the foremost artist of Italy, whose frescos were the study and admiration of Raphael. Jacopo's sons, Gentile and Giovanni, were thus brought into familiar contact with two of the leading men of the century, under the guidance of the school of Fabriano, and influenced by the rich coloring of the Flemish artists and the Vivarini of Murano. The Bellini became the founders of the true Venetian school, with new realistic ideas, correct perspective, landscape effects, and the study of classic sculpture and nude forms. They gathered a powerful

company of disciples, and effected such a revolution in art, that Venice was almost repaid for her loss of the mastery of the seas, by becoming one of the three great centres of Italian culture.

When Titian entered Gentile's studio, the master was nearly seventy years old, and was distinguished for his serious manner, scientific perspective, and skilful composition. His house was adorned with many works of art, and contained a valuable collection of antiques, from which his pupils derived some knowledge of the classic. The studio was near the Rialto Square, the heart of Venice, where the schools of art and music were, near the colonnades where the patricians and merchants met, and the multitudinous booths of the bankers, traders, and commercial agents. Bellini had already finished his active labors in the Council Hall and elsewhere. In 1479 he was invited to Constantinople to paint portraits of Mehemet and the Sultana, and presented the Sultan with a picture of the decapitation of St. John. The Turk criticised the appearance of the saint's neck, and proved the validity of his objection by having the head of a slave struck off in the artist's presence. Gentile found the air of

Constantinople oppressive after this episode, and speedily returned to Venice.

Titian soon mastered the habit of minute drawing which characterized Gentile's style. Dolce says that the venerable teacher was displeased with the youth's bold and rapid sketching, and estranged him by opposing it; upon which he withdrew, and entered the studio of Giovanni Bellini, a younger and better painter. His style was brilliant, with boldness of touch, harmony and broad contrasts in lights and shades, sweetness of expression, and conscientious execution.

No details of Titian's life as a pupil remain; and it can only be inferred that he was a diligent worker and a careful observer. He was probably confined to the city during all these years, unable by reason of poverty to visit his Alpine home. From the Lagune he could see the tall crest of Mount Antelao towering amid the dim Venetian Alps, and think fondly of the snug cottage in the Vale of Cadore, with the dear ones under its humble roof.

CHAPTER II.

Palma, Giorgione, and other Artists. — Titian's First Works. — Venetian Wars. — Aldine Academy. — The League of Cambrai. — Titian at Padua.

PALMA VECCHIO of Bergamo was older than Titian, and was a prolific and original painter, favored by noble Venetian and Friulian families, and eminent for his portraits of women. His range was narrow, but included correct designing, vigorous coloring, and a fondness for rich summer-day backgrounds. The biographers say, somewhat paradoxically, that he had three lovely daughters, but no family.

Giorgione was born in the same year with Titian, near the foot of the Alps, and studied with him under Giovanni Bellini. His name means "Great George," in allusion to his noble figure and personal beauty. He was also a poet and musician, fond of pleasure, but of pure life. His paintings were dignified in character, rich in color, free and vigorous in outline, and distinguished

for bold relief and an admirable blending of tints. He soon abandoned the Bellinesque manner, and derived great benefit from the study of the works of Leonardo da Vinci.

These three — Palma, Giorgione, and Titian — were the founders of the new school of Venetian art in its advance beyond the standards of the Bellini. Titian admired the new manner of Giorgione, and studied his pictures carefully and secretly. He set himself to win the esteem of the rising master, who at last gave him instruction in his doctrines, and employed him as an assistant. The earlier works of the young Cadorine partook sometimes of the nature of Giorgione's, sometimes of Palma's, and again of still other forms. His genius even then was capable of expanding in different directions, and compassing the merits of diverse technical styles, while assimilating their best traits. His adherence to nature was close and sometimes seductive, ignoring equally the idealism of the Greeks and the statuesque elevation of the Tuscan masters. His style was the consummate flower of the rising art of Venice, and not the development of the canons of any one studio.

The aged Antonello da Messina was then in the city, with Pino and Veneziano in his studio. He was a Sicilian by birth, and had studied at Rome and Naples, where he first saw oil-paintings, whose preparation was invented by Van Eyck of Bruges. He was so enamoured with the beauty of the new process, that he crossed the Alps, and dwelt with Van Eyck in his Flemish home, where he learned the secret of painting in oil. With this rich possession he returned to the peninsula, and was the first who executed oil-paintings in Italy. He settled at Venice, and in 1474 revealed the secret to the chief artists there, for which he received a pension from the State.

Cima da Conegliano was then at Venice, and was already eminent as a painter of portraits and altar-pieces, whose coloring "glistens like jewels." Carpaccio was also here, competing with the Bellini, and designing his great series of paintings of the Martyrdom of St. Ursula. At Murano was the busy studio of the Vivarini brothers, who were descended from a long line of artists, and had been associated with certain German painters. They also had mastered the art of oil-painting, and were in hot rivalry with the Bellini.

The first recorded work of Titian was a fresco of Hercules, on the front of the Morosini Palace, which is now obliterated. The portraits of his parents, which have disappeared, were probably made during a visit to Cadore; when he also executed the Madonna which is preserved in the village chapel. The Madonna in the Vienna Belvedere is a similar early work, and shows individuality breaking through imitation, correct drawing and finish, and infelicity of selection. The "Ecce Homo" in the Scuola di San Rocco at Venice is a meagre work of the same epoch. Other youthful works now claimed as Titian's are of doubtful authenticity.

The grand picture of "Sacred and Profane Love," or "Artless and Sated Love," now in the Borghese Palace, represents two beautiful women, one naked and the other richly dressed, sitting on a marble fountain-trough, in a rich sunset landscape. It was painted about the year 1500, and one of the faces is a portrait of Violante, Palma's daughter. There is a tradition that the young artist was at this time in love with the fair Violante. It is more certain that he was a great admirer of Palma's manner of paint-

ing, and that he showed its effect in this picture.

The city in which Titian's adolescence was passed was then encountering strange vicissitudes. The capture of Constantinople by the Turks, in 1453, marked the beginning of her decline; and not long after she was forced to surrender Lemnos and Mantinea. In 1494–97 Naples and Florence bribed Sultan Bajazet to attack Venice; and his troops ravaged Friuli, and wrung the Morea from the hands of the Republic. The Levantine trade was ruined, and its ports were closed to the Adriatic galleys. The Portuguese opening of the new sea-passage to India, and the discovery of America, now compelled Europe to change front to the west; and the sceptre of commercial supremacy passed from the Mediterranean to the ocean ports, leaving the Italian cities to silence.[1] In 1495 the Republic joined the Italian alliance against Charles VIII. of France; and three years later she united with France in a war against Naples,

[1] The Suez Canal is reviving the old glories of Venice, in our days; and, whereas her imports from India up to 1867 scarcely averaged $200,000 annually, since 1870 they have sometimes reached $15,000,000 a year.

Milan, and Turkey. In these contests Venetian blood and treasure were fruitlessly wasted, and the fleets were driven in or annihilated. In 1499 the Turks destroyed Grimani's fleet at Lepanto, and the next year they defeated Admiral Trevisani. Cæsar Borgia, the unspeakably evil son of the basest of popes, now visited the city to demand certain ports of the Romagna coast, and to proclaim a crusade against the Moslems. Titian met the Borgia at this time, and painted his portrait.

In 1501 the monk Raphael preached the new crusade, on St. Mark's Square; and Rome, Hungary, and Venice prepared to attack the Turks. The commander of the Papal galleys was Jacopo da Pesaro, Bishop of Paphos; whose kinsman, Admiral Benedetto, died of a broken heart, on account of the defeats of his nation. Before sailing, Jacopo had Titian paint his portrait, kneeling before St. Peter, to whom he is presented by Pope Alexander VI.; while in the background a fleet is seen at anchor before a fortress. This brilliant picture was once owned by Charles I. of England, at whose death it passed into Spain. In 1825 King William pre-

sented it to the city of Antwerp, in whose museum it is now kept, travel-worn and re-painted, but still full of impressive beauty.

In 1501 Titian's grandfather, the Councillor Conte Vecelli, visited Venice, and secured the remission of a state tax on the woods and mountains, which was vexing the Cadorines. It is probable that he visited and encouraged his young kinsman, who was already well spoken of in the city. In 1507 the lawyer, Tiziano Vecelli, came down on another embassy, and probably used his influence for his namesake's advancement. During these years Titian made several visits to Cadore, on one of which he brought back his younger brother Francesco, to whom he taught the art of drawing.

At this time Aldus Manutius was issuing fresh editions of the ancient classics from his presses, beautiful in typography, and famous to this day for their precision. The free spirit of the age was suited also with a great variety of contemporary literature, from the commentaries of the ecclesiastics to the licentious productions of the court writers. Several fonts of Greek type were made, and were manipulated by fugitives from

the Moslem invasion of Greece and Crete. Many of the chief scholars of that era sojourned at Venice, to aid in the works of these teeming presses, and founded the famous Aldine Academy, which included Linacre, Ramusius, Fra Giocondo, Erasmus of Rotterdam, Pietro Bembo, and the historian Navagero. The two last named were friends of Raphael; and it is probable that several of these scholars met Titian during their frequent visits to Bellini's studio, and afterwards.

In 1507 the State engaged Giorgione to fresco the new Fondaco de' Tedeschi, an immense structure erected as a headquarters for the German merchants, with two halls, eighty rooms, twenty-six warehouses, and a cloistered inner court. Giorgione transferred a part of this work to Titian, who decorated the south wall with large figures of Judith, a monk, a Levantine, and a nude woman, — grand frescos, which have long since yielded to the wild *Tramontana* winds. Giorgione adorned the remaining walls; but his fervid spirit and resolute action were fairly surpassed by the grander forms of Titian. Vasari and Dolce say that the master never forgave his assistant for thus over-matching him; but the

more trustworthy accounts tell of Giorgione's rejoicing at his pupil's excellence, and his graceful acknowledgment of Titian's superiority. It is certain that the young artist painted his master's portrait, and that he finished Giorgione's uncompleted pictures after the death of the latter.

In 1508 Venice refused to allow the Emperor Maximilian to lead an army through her domains to Rome; and he advanced from the Tyrol into the Vale of Cadore, and reduced its fortresses. During the campaign, Titian's father and brother were soldiers in the anti-imperialist ranks, and other relatives were in the Venetian secret service. Venice speedily sent four thousand men, with mountain guns and Stradiot cavalry, against the German invaders, who were soon defeated and driven back.

Between 1508 and 1511, Titian received no important orders; for the money and energies of the people were all devoted to the great wars of the Republic. He, however, executed several brilliant and highly-finished easel-pictures, which show the strong influence of Palma, and certain traits of Dürer, with the contemporary tendency of the Venetian artists to a transition from the

severe classic traditions of contour and outline to a close study of nature and a sensuous richness of coloring. To this period belong two Madonnas, now at the Vienna Belvedere; a Madonna and saints, in the Louvre; the Madonna and St. Anthony, at Florence; the Madonna at Burleigh House; and portraits of the former Doges Marcello and Barbarigo. Titian at this time commanded the services of assistants, whose work is recognized in parts of his pictures. In the beautiful Madonna and St. Bridget, now at Madrid, the master surpassed his model, Palma, both in dignity and grace, and fertility of resource.

Early in 1509 the power of Venice preponderated in Italy, many of whose cities were held by her lieutenants. But the hostile states of Rome, Spain, France, and Germany, moved by the lust of conquest, formed the League of Cambrai, and hurled their armies against the gallant little Republic. The Venetian army was defeated near Milan; her Lombard, Adriatic, and Neapolitan cities were captured in quick succession; and the Germans descended from the Tyrol, and occupied Friuli, and ravaged the Vale of Cadore. The insulted State then gathered her best sons, and

fell upon the invading hordes, recovering city after city, until the League was broken by internal dissensions, and Venice received her own again. Titian's brother Francesco was one of the most valiant of the Cadorine volunteers, and vanquished a German captain during the imperialist assault on Padua; while his father was engaged at the defence of the Castle of Cadore, where the Germans were rudely repulsed. Francesco was severely wounded, and was taken back to Venice by Titian, who had a great love for him.

The "Christ of the Tribute Money" was executed before 1511, and is now one of the choicest masterpieces of the Dresden Gallery. Scanelli says that a company of German travellers once visited Titian's studio, and praised the careful finish of Dürer's paintings, which they held as above the possibilities of the Venetian artists. The master denied that such extreme refining of details was the best aim of art, which should rather seek breadth and grandeur of expression; yet, in order to prove that he could combine both traits, he painted this picture. It shows the youthful and divine beauty of the Saviour in con-

trast with the dark and shaggy Pharisee, to whose crafty question He answers: "Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's." Even the fine down on the faces, the most delicate veins, the texture of the robes, may be discerned; and the hairs in the ringlets on Christ's shoulders may be counted. The highest critical authority has proclaimed this "the most perfect easel-picture of which Venice ever witnessed the production, and the most polished work of Titian."

The attack of the Cambrai League was almost fatal to the art of Venice, since it drew the treasure and the attention of the patricians to other objects. The flight of provincial artists from the besieged cities to the capital was soon followed by a general dispersion in search of more peaceful realms.

In 1511 Titian went to Padua, the centre of intellectual culture in the Venetian domains, and the seat of a venerable university, museums, libraries, and collections of antiquities. Here he engaged Domenico Campagnola as an assistant, and devolved most of his work upon him, as if in contempt of the criticism of the provincial

connoisseurs. They decorated the façade of the palace of Alvise Cornaro, a wealthy and erudite patrician and patron of letters; and executed an inferior fresco of Joachim and Anna, in the Scuola del Carmine. Another work, whose memory is perpetuated only by a series of rude engravings, showing grand energy and exuberant life, was a series of frescos representing the Triumph of Faith, of which Rio says that they are "a masterpiece worthy of a Christian painter."

The chief works at Padua were three finely designed frescos in the Scuola del Santo, representing scenes from the life of St. Anthony, whose unsatisfactory execution shows that the master slighted and disliked the art of frescoing, which was generally avoided by the Venetians. From Padua Titian and Campagnola went to Vicenza, where they made the fresco of "The Judgment of Solomon," for the courts of justice. In the following spring the master returned to Venice, and decorated the façade of the Grimani Palace.

CHAPTER III.

Invited to Rome. — Titian becomes Painter to the State. — Visit to Ferrara. — Ariosto. — The Assumption, and other Paintings. — Bordone.

AFTER destroying Cadore, in the winter of 1511–12, the Emperor made a truce with Venice, and sent his dogs of war to harry other states. The Doge and Senate instituted a splendid festival in honor of their deliverance from the dangers of the League; and during this spring-time of gladness Titian returned, and executed for the canons of San Spirito a picture which symbolized the triumph of the Republic, by showing its great patron, St. Mark, enthroned among other saints. This great work combines the marvellous fulness of Giorgione with the soft golden tones of Palma, and an unusual classic dignity derived from the study of the antiques at Padua.

The catastrophes which had befallen the city had left Titian its foremost painter, by removing the competition of several great rivals. Sebas-

tiano del Piombo had emigrated to Rome, and Lorenzo Lotto to the Romagna; Gentile Bellini was dead, Giovanni was now past ninety, and Carpaccio was too old to do much. Giorgione had sunk into a fatal despondency after his beloved had been seduced and carried away by Morto da Feltre; and when the great pestilence which destroyed twenty thousand persons in Venicè came, the noble and stately artist, in the flower of his years, joined the long procession of the dead.

Omnivorous Rome was now drawing all the genius of Italy to her seven hills, and had already secured Raphael, Angelo, and Sebastiano. Bembo, who had known Titian when with the Bellini, was secretary to Pope Leo X., and invited him to the Eternal City, probably at the suggestion of the Pontiff. But Navagero persuaded the master to decline the flattering offer, aided in his arguments by the intense local patriotism of mediæval Italy, and perhaps by his reluctance to compete with Raphael and Angelo, who were then at the zenith of their fame.

In May, 1513, he submitted to the Council of Ten a petition beginning thus: "I, Titian of Cadore, having studied painting from childhood

upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori, rather than His Highness the Pope and other Signori, who in past days, and even now, have urgently asked to employ me. I am therefore anxious, if it should appear feasible, to paint in the Hall of Council." He left the compensation to the discretion of the State, but demanded two assistants, and the first vacant brokership in the Fondaco de' Tedeschi; all of which conditions were accepted by the government. But Bellini had worked on this hall until it seemed to him a vested right, with rich perquisites; and he hastened to secure a reversal of Titian's appointment. New intrigues followed, and Titian was re-established, but was continually harassed by Bellini's plots and manœuvres for several years. Inexplicable delays occurred in his prosecution of the work, and called out official reprimands and admonitions; and it was many years before he finished the first painting in the hall. He received from the State a studio in the old palace of the Duke of Milan, finely situated on the Grand Canal, midway between the Doges' Palace and the Rialto, which he retained for sixteen years. The broker's patent in

the Fondaco gave him an annuity of a hundred ducats, with exemption from taxation; and a further reward of twenty-five ducats for the portrait of the Doge, which it was the official duty of the painter-broker to make.

Early in 1516, Titian visited quaint old Ferrara, on the marshy plain of the Po; the capital of a duchy subject to Venice, and ruled by Alfonso d'Este, who was generously devoted to fostering a rich exotic culture, and rivalling Urbino in attracting artists and authors. After the desolating storm of the Cambrai League, Ferrara began to adorn herself, and to enrich the ponderous castle-palace, which still rises above its surrounding moats, "the finest complete middle-age fortress in Italy." Here the Duchess, the celebrated Lucrezia Borgia, ruled the court piously and liberally. The Duke knew Raphael, Angelo, and other masters, and labored earnestly to get them to send him paintings for the castle. Pellegrino and the Dossi had worked in his halls; and Giovanni Bellini painted for him a beautiful Bacchanal, to which Titian, ten years later, added a background showing the Castle of Cadore.

Titian's first Ferrarese picture was based on a description by Philostratus, and shows a group of nymphs around a statue of Venus, with winged cupids merrily playing in the orchard of sacred apples. This rare picture was a favorite study for artists; and Domenichino burst into tears when it was carried to distant Spain. "The Three Ages" shows a quiet idyllic landscape, with two sleeping children, a handsome shepherd caressing a flower-crowned maiden, and an old man contemplating two skulls. This subtle allegory marks the innate poetry of the artist's mind, and his deep sympathy with nature. The "Noli Me Tangere," bequeathed by the poet Rogers to the National Gallery, shows the risen Christ withdrawing himself from the Magdalen. The background is full of rare tranquillity and poetic peace, spanning the deep blue of an evening sky over a quiet bay. "The Virgin's Rest" combines heavenly pathos and solemn grandeur; showing the flower-bearing John and the radiant Catherine before the Virgin and Child, in a broad and beautiful sunset landscape. Charles V. kept this picture among his choicest treasures, and it is now in the National Gallery.

Titian also painted a portrait of the broad-browed and clear-eyed Alfonso d'Este, which was much admired by Michael Angelo; and another of the majestic Duchess Lucrezia. The former is at Madrid, but the latter is lost. The portrait of Ariosto, now at Cobham Hall, was the purest and richest work of Titian's Giorgionesque period; and a second portrait, in the National Gallery, shows the pensive poet, long-haired and richly dressed, standing by a laurel-bush. It is said that Titian and Ariosto were godfathers to each other's children, and that they formed a league of intellect, in which "Apelles" painted "Homer's" portrait, and "Homer" consulted "Apelles" about his new poem of "Orlando Furioso." They were certainly intimate with each other; and Ariosto said, in his revised edition of the "Orlando," that Titian honored Cadôre not less than Sebastiano did Venice, or Raphael Urbino.

The old chroniclers say that the Duke paid Titian generously, lodged him in the palace, carried him to and from Venice in the state-barge, made him a knight, and offered to introduce him at the Roman court. Throughout 1517 the mas-

ter corresponded with Alfonso, in the subservient Venetian manner, so different from the frank freedom of Raphael's and Angelo's letters. Meantime the Bishop of Adria was vainly entreating Raphael to paint his long-promised picture for Ferrara; and the angry Duke wrote to his agent, "Go to Raphael, and tell him that it is now three years since he began to lure us with promises, . . . and that if he does not do his duty he will soon find out the mistake he has made." This also was in vain, and Alfonso ordered a Bacchanal from Titian, for the castle-studio. The artist accepted the commission in an adulatory letter; and his patron soon visited the Venetian studio, and gave him personal directions.

"The Assumption of the Virgin," which is considered as Titian's greatest work, was first exhibited on the festival of San Bernardino, in a splendid marble frame over the high altar of the Frari Church at Venice. It shows the radiant Bride of Heaven among the clouds, surrounded by choirs of innocent angels, reaching her arms upward through the intense glory toward the serene and welcoming face of the Eternal Father, amid His great archangels; while the

adoring apostles stand on the shadowy earth below, and gaze upward at the beauteous appari tion. The mirthsomeness of the "Venus Worship," and the melodious tranquillity of "The Three Ages," are here replaced by a reverent spirituality and a serene elevation of style, aided by wonderful technical artifices, and a masterly contrast of brightness and gloom. Admiring crowds filled the church, and proclaimed Titian the foremost painter of Venice; and the imperial legate offered a great price for the picture. Darkened though it is by candle-smoke, and hurt by repainting, it is still the pride of the Venetian Academy.

Before 1519 the master painted "The Annunciation" for the Cathedral of Treviso, showing the joyful archangel delivering the heavenly message to the Virgin, in a splendid marble palace whose portico opens on a warm Italian landscape. He also executed several frescos, now nearly obliterated, in Treviso, which had been dilapidated during its long siege by the Leaguers of Cambrai; and used his influence in favor of Pordenone, afterwards his enemy, who had frescoed the Ravagnino Palace and

other Trevisan buildings, but could not get his pay.

The Venetian government now threatened Titian, that unless he stopped painting for other princes, and resumed and continued his works in the Doges' Palace, they should be finished at his expense. But he ignored this admonition, and leisurely continued his numerous outside commissions and the instruction of his pupils. Among the latter was Paris Bordone of Treviso, a well-educated patrician, who was already doing famous work, and who acquired his master's manner so well that their pictures were often confounded by connoisseurs.

CHAPTER IV.

Works for Ferrara, Ancona and Brescia. — Homeward Journey. — Venetian Nobles. — Visit to Mantua. — Bacchus and Ariadne. — The Venuses. — The Entombment.

LATE in 1519, the Duke of Ferrara wrote an angry letter, complaining of Titian's delay on his commission; but the imperturbable artist rejoined that he would bring it when completed, and went off to Padua. A month later he sailed up the Po, bearing the "Bacchanal," a brilliant composition, full of gorgeous color and luscious charm, portraying a merry drunken orgy of Ariadne and the half-dressed Bacchantes, with the inscription: "Who drinks not over and over again, knows not what drinking is." This picture and the "Venus Worship" were removed to Rome by Cardinal Aldobrandini, in 1528; and they were presented to the King of Spain by Cardinal Ludovisi, in 1638. Rubens made fine copies of them, which were carried from Madrid as spoils of war by Bernadotte, and adorned the royal palace of Stockholm.

During his annual visit to Cadore in this year, Titian decorated with arabesques a room in the house of his favorite cousin Tiziano, the poet and orator, who was a person of great influence among the Cadorines.

At the Carnival of 1520, the master first met the young Marquis of Mantua, who afterwards became one of his best patrons. Tebaldeo, the envoy of his uncle Alfonso d'Este, was then familiar with every canvas in Titian's studio, and doubtless brought the Marquis hither. Here he saw the "Flora," now in the Uffizi Gallery, a light and brilliant picture of a surpassingly lovely and seductively clad woman, with features of antique purity and ideal grace. It is the popular belief that this represents the mistress of Titian.

After the death of Lucrezia, the Duke of Ferrara married the humble Laura Dianti, and abandoned the intricate paths of diplomacy in favor of art and literature, and the amenities of his peaceful court. He kept up a friendly correspondence with Titian, who executed many commissions for him, finding skilled workmen for the new maiolica works at Ferrara, and himself designing several maiolica vases, which were

baked in the Murano furnaces, and sent to Alfonso. In May he visited Ferrara to retouch one of his pictures, and promised to paint Bacchus and Ariadne for his patron. Six months later he feebly excused himself for delaying the new work, on the ground that he had no canvas; but the Duke's envoy knew that he had just finished a famous "St. Sebastian" for the new Brescian altar-piece, and bluntly told him that his reasons were as artful as his pencils, and that since he had touched the money of the priests he had ceased to care for the service of Ferrara. Titian replied that the St. Sebastian was his best work, though poorly requited, and that he was willing to work for the Duke night and day, regardless of priests and monks. The wily agent persuaded him to sell the picture secretly to Alfonso, and replace it with a copy; but the Duke declined to receive it, either from a sense of honor, or from fear of offending the Papal Legate Averoldo, for whom it had been painted. At the same time he pressed the mortified artist to finish the works which he had previously promised.

Though so many princes and prelates were

urging on his pencil, the master now yielded to his longing for the hill-country, and journeyed to Conegliano, at the foot of the Venetian Alps, where he received the freehold of a house in return for a series of frescos on the front of the Scuola di Santa Maria Nuova. He adorned this new house with frescos, and made it a stopping-place on his long and frequent journeys to Cadore. On this excursion to the North, he probably carried the portrait of himself, which he had painted for his family; and which, after his cousin Tiziano died, was called "common property, as the incomparable and precious gift of their relative Titian." In 1728 Zuliano, the treacherous guardian of Alessandro Vecelli, carried this picture to Venice, and sold it.

In 1521 the Doge Loredano died, after a stormy reign of twenty years, and was succeeded by Antonio Grimani, a noble patrician eighty-seven years old, who had amassed enormous wealth in the Levant trade, and had bought a cardinalate for his son. While commanding two hundred Venetian ships at Lepanto, he was defeated by the Turkish fleet, and carried home in irons. After an incarceration of seven years on the

island of Cherson, in the Black Sea, he escaped to his son at Rome, where he reconciled the Pope to Venice, and was thereupon pardoned by the Republic, of which he soon became the Doge. Within two years Titian painted for him four portraits, of which three still remain at Venice, Padua, and Vienna, representing a tall, careworn, and venerable old man, with a strong and heroic face. The state portrait in the Council Hall was destroyed in the fire of 1577, and the votive picture usually given to the doges was not completed until after 1550.

Late in 1521 the impatient Alfonso invited Titian to spend Christmas at Ferrara, and then accompany him on his visit of homage to the new Pope at Rome. But the independent artist declined these offers, and went off to Brescia, whence he returned to Venice afflicted with a severe fever. Alfonso's agent stormed about the studio for months to get his master's pictures finished, but the master answered the prince's threats with promises only.

In 1522 the great altar-piece which the Papal Legate had ordered for Brescia was finished, and placed in the Church of Sts. Nazarus and Celsus,

where it now remains. It is in several panels, showing Christ rising in the clouds, with astonished sentinels around the empty marble tomb, while the right panel contains St. Roch and the wounded St. Sebastian, and the left panel has Sts. Nazarus and Celsus, the latter of whom is pointing the Legate Averoldo toward the Redeemer. The St. Sebastian was frequently repeated by the master, and has been copied many times by other artists.

During the summer the Council of Ten discovered that no work had been done in the Hall of the Great Council for several years, and ordered Titian to begin his duty immediately, or forfeit his lucrative brokership. Such a threat could not be lightly disregarded; and the delinquent for a few weeks busied himself with the great paintings in the hall, — either "The Battle of Cadore," or "The Humiliation of the Emperor Barbarossa by Pope Alexander III." Into the latter were introduced portraits of Bembo, Navagero, Sannazaro, Ariosto, and many other contemporary scholars and nobles. Still he found time to execute one of his finest portraits (now at Castle Howard) representing Giorgio Cornaro, the brother of the famous

Queen of Cyprus. It shows a noble head, with clear-cut features and chestnut hair, and a rich and highly finished costume. In the same year he painted the official portrait of Jacopo Soranzo, a wealthy patrician who had relieved the needy State by paying fourteen thousand ducats for the office of Procurator. This picture is now in the Venetian Academy, and shows a meagre yet noble face, with piercing eyes and a white beard. The Council of Ten also granted permission for Titian to paint a picture for the French King, which was ordered and paid for by the envoy Lautrec. The fame of the master had already spread into Northern Europe, and reached the ears of kings.

The Marquis Federigo Gonzaga was the nephew of Alfonso d'Este, and the ruler of the territory of Mantua. This little principality had been kept by skilful diplomatic intrigues from the breaking storm of the League of Cambrai; and the young Federigo succeeded to an unimpaired and prosperous heritage, and to a generous love for the fine arts. Probably he had known Titian some years earlier; but it was not until 1523 that his agent Malatesta sent the painter to Mantua, with the following letter: "The bearer of these

presents is Maestro Tiziano, most excellent in art, but modest and gentle withal. He leaves many works of importance in suspense to go and kiss the hand of your Excellency, who deigned to ask me to seek him out." Gonzaga was much pleased with his visitor, and set him to work on a portrait. But Titian was unable to remain more than a week, for he had already sent his baggage and servants, with his new picture, up the Po to Ferrara; and now he hastened down the valley to rejoin them. He bore a kind letter from the young Marquis to his uncle Alfonso, begging that he would allow the artist to return to Mantua as soon as possible.

The picture which he had begun three years before, and now brought to Ferrara to finish, was the "Bacchus and Ariadne," illustrating the classic poem of Catullus, of which Titian possessed a copy inscribed, *Liber mihi Titiani et amicorum cæterorumque.* It shows the beautiful and half-draped Ariadne in Naxos, near the blue Ægean, fleeing from Bacchus, whose leopard-drawn chariot halts while he leaps out towards her. A boisterous troop of mænads and nymphs, satyrs and fauns, issues from the adjacent grove,

filled with antique vigor and classic beauty, and impelled in headlong progress. When Ferrara reverted to the Church, this picture was carried to Rome, and remained there until 1806, when it passed to England, and is now in the National Gallery. It has been frequently copied by Poussin, Varotari, and other eminent artists.

The picture of a girl at her toilet attended by a man holding a mirror, now at the Louvre, is said to represent Alfonso and Laura Dianti, though popular traditions claim that it is Titian and his mistress. The finely-shaped and simply-clad lady has ruddy golden hair, coal-black eyes, and clear-cut lips of a rich cherry redness.

The Venetian taste, studious of the antique, and delighting in Latin poetry, inclined to the contemplation of nude forms in pictures; and Titian was not slow to gratify this tendency. He painted the "Sleeping Venus," now at Darmstadt, which represents a graceful nude woman on rose-strewn red cushions, with one arm under her head. This work was very popular, and had many copies and replicas, several of which are now in England. The "Venus with the Shell" shows the queen of beauty rising new-born from

the sea, which ripples to her knees, and wringing her long hair, while she looks out with a piercing glance which is more conscious than innocent. This picture passed from Queen Christine's collection through the Orleans Gallery to the Bridgewater Gallery in London. The Darmstadt Venus shows the features of Violante, but the Bridgewater Venus introduces a new face, henceforth common in Titian's works.

In July, 1523, Titian was reported as doing his stipulated task in the Council Hall; and the authorities were doubtless pleased at even such perfunctory work, since its results were so rich. In August he received gifts from the Marquis of Mantua, and forwarded the portrait on which he had been engaged, to which the prince sent the curt reply: "We have received the picture sent by Maestro Tutiano, which pleased us very much." About the same time, the master painted the portrait of the Procurator Antonio Capello, which is now in the Venetian Academy, sadly repainted, patched, and cleaned. In the autumn he executed "The Entombment of Christ," showing Nicodemus and Joseph of Arimathea bearing the divine body to the tomb, with St. John's face

blanched with horror, and the Maries filled with wild anguish. This great work is famous for rich color, weird lights and glooms, and intense focal effect, and is the last which recalls the styles of Palma and Giorgione. While in the gallery of Charles I., of England, it was instrumental in forming the style of Van Dyck.

Later in the year, he painted the glorious Madonna now at the Vatican, surrounded by garland-bearing angels, with six grieving saints on the earth below. The remarkable execution and classic symmetry of this work were commended by Pordenone, Vasari, and Dolce, and in later days by Goethe and Mendelssohn.

CHAPTER V.

The Doge Gritti. — Titian's Private Life. — The Pesaro Madonna. — Aretino. — Affairs in Cadore. — Sebastiano. — Visits to Ferrara and Mantua.

EARLY in 1523 Andrea Gritti became Doge, at the age of sixty-eight. In 1503, while a prisoner at Constantinople, he negotiated the peace between Venice and the Sultan Bajazet II.; and while a captive of the French, after Gaston de Foix destroyed Brescia, he conducted the Treaty of Blois, and joined Francis I. against Charles V. He loved the French right well; and when he heard in September, 1523, that the army of France had occupied San Cristofano, menacing Milan, he caused Titian to execute the fresco which still remains at the foot of the stairway to the Doges' apartments, showing a grand figure of St. Christopher wading through the Lagune near Venice, and bearing the infant Christ on his shoulder. The Gallican sympathies of the Doge were vigorously illustrated in this metaphor, which

also exposes Titian's unfamiliarity with fresco-painting. Of the several celebrated portraits which the master painted for the Doge, those at London, Florence, and Padua alone remain. The latter portrays a stately prince arrayed in a white silk mantle and cap, with a broad forehead, an aquiline nose, and white beard and whiskers.

The spring and summer of 1524 were devoted to the long-lost frescos of the Madonna and saints and the evangelists, in the Doge's chapel. Gritti rewarded his artist by giving valuable appointments to his kinsmen, including the chancellorship of Feltre to his brother-in-law Matteo Soldano, and the inspectorship of mines to his father, Gregorio Vecelli.

The master at this time was ill with a fever, with intermittent attacks, and refused to imperil his life by visiting the Ferrarese country, in the malarious marshes of the Po. Later in the autumn he ascended by barge to Ferrara, and began several pictures, at the urgent solicitation of the Duke. Somewhat later he painted "The Annunciation," which is now at the Scuola di San Rocco, in Venice, and is notable for rich coloring and broad composition. It shows the

prayerful and serene Virgin, kneeling at her desk, and the angel entering on a cloud.

But little is known of Titian's home-life, save that he had a wife named Cecilia, who bore him three or four children between 1525 and 1530. His son Pomponio was born in 1525, and in after years became an unmitigated scapegrace and profligate. The Madonnas painted during these years of family life show that the master was familiar with the charming passages of maternal tenderness and infantile affection. It is evident that his married life was of that uneventful character which indicates tranquil peace at home.

Titian was always a gentleman, with polished manners and a charming address. His personal and social influence was therefore large; and his circle of friends included many of the foremost men of the century, in all departments of public life. There is absolutely no proof that he ever lived the remarkable life of dissipation which is indicated by the numerous pictures known in later days as Titian's mistresses. Gilbert argues that his possession of unimpaired strength and unfailing industry to so great an age as ninety-

nine years was a proof of the moderation of his life. Even the profligate Aretino, in his numerous letters to the master, is careful to avoid the ribaldry with which much of his correspondence overflows.

In the spring of 1526 Titian finished the grand "Madonna di Casa Pesaro," showing the same martial prelate whom he had painted twenty-three years before when praying for victory over the Turks, now adoring the Virgin for his success. A comparison of these two pictures shows the immense gains of their author in dignity, harmony, and unity of conception. The Virgin is seen enthroned in a magnificent temple, attended by Sts. Peter, Anthony, and Francis, and a knight bearing the laurel-decked standard of the Church; while the members of the Pesaro family kneel below, arrayed in rich brocades, and bearing portrait faces. This grandiose work is still kept in the Frari Church at Venice, where it had a profound influence on Paul Veronese and the artists of the sixteenth century.

The terrible sack of Rome by the Imperial army took place in 1527; and among the artists who fled from the ruined city were Sansovino

and Sebastiano del Piombo, who took refuge at Venice. Aretino commended them to the Marquis of Mantua, striking bitterly at the prevalent taste of the Italian noblesse with his statement that Sebastiano could produce pictures "that should not represent any thing holy." This unsanctified artist soon returned to Rome; but Sansovino remained in Venice as the architect of St. Mark's, and gained a close intimacy with Titian and Aretino, which continued for nearly thirty years.

After Raphael's death, his school was disgraced by Giulio Romano, who designed a series of obscene pictures, which Marc Antonio engraved, and Aretino furnished with descriptive verses. The indignant Pope imprisoned Marc Antonio; but Romano escaped to Mantua; and the fugitive Aretino became secretary to the free-lance Giovanni de' Medici, after whose death he entered the Doge's service, and also became the secret agent of the Gonzagas. Within three months he had won the lasting friendship of Titian, and became his closest friend, teaching him many artifices of diplomacy and statecraft. This remarkable man was born out of wedlock, at

Arezzo, and never went to school. He was taken up by Agostino Chigi, the wealthy Roman banker, at whose house he met Romano, Sansovino, Sebastiano, and other eminent men, and soon became a satirical poet and pamphleteer, steeped in all vices, treacherous and intriguing, wielding a venal and libellous pen which dripped with poison, and selling his services to whomsoever would bid highest among the princes of anarchical Italy. He boasted of living "by the sweat of his pen;" and having discovered certain of the secret springs of contemporary politics, and many hidden family histories, he laid nobles and sovereigns alike under tribute, so that he was called "the Scourge of Princes."

In June, 1527, Titian sent portraits of Aretino and the Envoy Adorno to the Marquis of Mantua, who returned a friendly answer, saying, "I thank you, and shall hold these pictures dear for your sake. . . . When I can I shall ever be ready to do you a pleasure, and always be disposed and inclined to consult your wishes."

Now for many years Francesco Vecelli had been in his noble brother's studio, and had executed several famous pictures for rural churches,

besides a "Resurrection" for the Doges' Palace. Ridolfi pretends that Titian became jealous of his increasing power, and persuaded him to abandon the study of art; but this statement has no foundation. When his father died, in 1527, Francesco left the Venetian studio, and occupied the old cottage at Cadore; carrying on a desultory commerce in corn and timber, and eking out his income by painting a few pictures. To his home Titian often came to escape the baleful heats of the lowland summers, and to rest and grow strong in the arms of the great mountains. Let us follow his annual route, as sketched in detail in Gilbert's fascinating "Titian's Country:" Crossing the Lagune by gondola to Mestre, he rode across the great Venetian plain to Treviso, rich in the works of Giorgione and Pordenone, where he had a pleasant house. Twenty miles beyond he passed Conegliano, and advanced over the white road into the Ceneda Hills, among which he had a pretty villa, near the later home of his beloved daughter Lavinia. He never passed Ceneda without pausing to study and admire the beautiful "Annunciation" in the Nunziata Church, which his old fellow-student,

Previtali, painted before his brief life was ended. By the grim towers of Serravalle, he entered the Alpine pass, and ascended by the gloomy Lake Morto, and the mountain-walled Lake of Santa Croce, below the Government timber-reservation of the Consiglio Forest, in which he is said to have made prolonged studies of trees and woodland scenery. The Val di Mel soon opened on the west, with its soft rural beauty and richness, whose fascinating landscapes influenced his art-scenery more than any other region. He executed several fine pictures here, in the sister-cities of Belluno and Feltre, and in Mel and Zoppè. Among the oak-forests near Casteldardo he was wont to amuse himself in hunting birds; and some of his best landscape studies were made about the sequestered mill of Colontola, three miles from Belluno. Here he sketched many of the quaint and angular dolomite peaks, resembling sword-blades or sharp-hewn timber-slabs, which appear in the backgrounds of some of his great pictures. The Cadore road passed near the west end of the vale, and ascended the savage defile of the Piave towards the ponderous Marmarolo, which is called "Titian's Mountain."

Beyond the dark glens of Longarone, the traveller at last entered the Vale of Cadore, and approached the quiet hamlet and frowning castle of Pieve, in "the territory always very faithful to the most serene Republic of Venice."

On one of his journeys toward Cadore, the master sketched a fine picture of a summer squall; showing a dark wind-driven cloud sweeping across the landscape, which is flecked with light and shade. Other visits to the Vale were made, to prepare sketches for the picture of the Battle of Cadore. In 1527 he ascended to the remote Alpine hamlet of Zoppè, and painted the altar-piece which is still preserved there, though great offers have been made for it. At another time he was long delayed by a winter-storm at the adjacent village of Santa Lucia, in the Val Fiorentina, and rewarded the hospitality of the curate by painting for him a fresco, representing Death surrounded by symbols of earthly vanity.

Titian still continued his intimacy with the Duke of Ferrara, to whom he made frequent visits, ascending the Po by barge. In January, 1528, he painted three pictures at Ferrara, and complained that he only received one hundred

ducats for them, when they were worth that amount each.

Early in 1528, the Brotherhood of St. Peter Martyr desired to obtain a new altar-piece, representing the death of their patron saint; and it does not appear that they regarded any Venetian artist as paramount, for they invited the preparation of competitive designs. Palma Vecchio, once Titian's friend and guide, but now his opponent, was one of the unsuccessful aspirants; and Pordenone suffered the same fate, and henceforward cherished a malignant hatred towards his former leader, who was victorious in the competition. Titian won the award, and was engaged for two years on the picture. He was at this time strongly influenced by the traditions of Florentine art, which Michael Angelo had moulded into Sebastiano's style. Sebastiano del Piombo, who had dared to compete in coloring with Raphael himself, remained at Venice throughout the year 1528, and was probably in close communion with Titian, who had been his fellow-pupil in earlier years, in Bellini's studio. Sebastiano returned to Rome in March, 1529, but was soon succeeded by Michael Angelo, who fled

from Florence to Venice in the autumn. On his way he stopped at Ferrara, and expressed to the Duke his admiration of Titian's pictures in the palace of that city. The influence of the great Tuscan is seen in the important picture then on our artist's easel. Vargas, the imperial envoy, once found him painting with a brush "as big as a birch-broom," and was told that he was determined to work in a manner different from that of Raphael or Angelo, and avoid the ignominy of mere imitation.

Titian remained at Ferrara during the first half of 1529, and was attended by a retinue of five persons. In March he spent a fortnight at Mantua, to whose prince he bore a flattering letter from Duke Alfonso, speaking of his valuable services, and desiring that he should be allowed to return as soon as possible.

"The Martyrdom of St. Peter Martyr" was completed late in 1529. It was one of the highest efforts of the artist, and showed the saint prostrate beneath his assassin, with his companion flying in terror, while overhead swayed the branches of an Alpine forest of gloomy and majestic trees. The figures were grand, mobile, and

natural, Angelesque without strained conventionalism, and the composition was broad and imposing. Cellini, Rubens, the Caracci, Reynolds, and the chief artists of succeeding generations, made it an object of close study and profound admiration; and the government enacted that any one who should dare to remove it should be put to death. In 1867 art suffered an irreparable loss by the burning of this picture, together with the chapel in which it was kept.

In the winter of 1529–30 great festivities occurred at Bologna, when Pope Clement crowned the illustrious Emperor Charles V., and secured for Italy peace at the price of liberty. Titian's patron, the Marquis of Mantua, was with Charles throughout this joyous time; and Vasari says that his secret agent, Aretino, secured the invitation of the artist to Bologna, where he executed a splendid portrait of the Emperor, and received a thousand scudi as a guerdon.

During the spring Titian sent to Mantua a portrait of the Marquis, which was placed beside Raphael's earlier portrait of the same prince. With this was sent the "Madonna del Coniglio," a refined and elevated work, which is now at the

Louvre. It shows a charming group, composed of the Virgin seated on the grass, with her hand on a white rabbit, while the superbly dressed St. Catherine stoops down, with Jesus in her arms, to allow Him to see the rabbit. The background is a rich and picturesque North-Italian landscape. The Marquis showed his gratification by conferring a benefice on Titian's son Pomponio, who was then five years old. The noble patron was himself raised to the rank of a duke, by Charles V., during the same year.

During the summer Titian was sent to Bologna to paint the portrait of La Cornelia, with whom the imperial secretary had become enamoured while attending his master's frequent visits to the Pepoli Palace, during the recent festivities of the coronation. With the view of conciliating the powerful Covos, and thus winning political power, the Duke of Ferrara determined to present him with a portrait and a bust of his *innamorata*, and accredited Titian to the Countess Pepoli as a gentleman and a rare and excellent painter. But the project failed utterly; for the sculptor angrily withdrew when he found another artist also commissioned to portray his subject;

and the fair Cornelia herself fell sick, and was removed to Nuvolara. The summer-heats of the inland city soon prostrated the artist also, and he returned to Venice in a bad condition.

Titian seemed to love his Alpine cottage and his sea-girt studio with an equal affection, and to feel restless and uncomfortable when duty called him to the inland cities of the plains. In several instances his enforced visits to the interior had been terminated by illness, which compelled him to return to the coast in great haste; yet there is no record of his voyaging on the sea, and he promptly declined the Emperor's invitation to cross the Mediterranean to Africa. There is a tradition that he once visited Spain, but it is not supported by authentic proofs, and has been ignored by his later biographers.

CHAPTER VI.

Death of Titian's Wife. — Removal to Casa Grande. — Pupils. — Magdalens and Minor Works. — Visit to Charles V., who ennobles Titian. — La Bella.

In August, 1530, Titian was thrown into mourning by the death of his wife Cecilia, an event which was the greatest sorrow of his life. He had been unable to attend to his work during her illness, and grieved deeply and sincerely. He was comforted as far as possible by his friends and associates, but long remained disconsolate and plunged in deep melancholy. At last he took the motherless children, and hastened to the Vale of Cadore, to seek peace among the ennobling Alps; and here he dwelt for several months in the house of his brother Francesco. To this period of seclusion are referred the comparatively inferior pictures in the churches of Candide, Vigo, and Vinigo.

On returning to Venice, he brought his sister Orsa from Cadore to take care of the three young

children, — the new-born Lavinia; Orazio, who was to be educated as a painter; and Pomponio, who had been destined for the Church, and had received the sinecure-benefice of Medole from Gonzaga. It would perhaps have been better if Titian had labored as strenuously to teach the boy his own honorable calling.

At this time Titian abandoned his old studio on the Grand Canal, and occupied a new house in the rural north-eastern part of the city, a region of pure air and of wide lawns, marshes, and gardens. It was a tenement in the Casa Grande, which had been erected in 1527, and was occupied by several families. The gardens were laid out along the Lagune, over whose long levels the island of Murano was seen, with the Ceneda hills beyond, and far away in the north the stately peak of Antelao, rising over the Vale of Cadore. Here, away from the noise of the city, and in view of his native Alps, the great master found a sweet and congenial home. The Casa Grande is still standing, in a remote quarter of Venice, but has been whitewashed and modernized, and shut out from the view of the Lagune by recent buildings. It was formerly much

visited by art-pilgrims, but was greatly remodelled in 1863, when the famous old tree in its garden, which dated from Titian's time, was cut down.

Among the students who labored here under Titian's direction were Bordone, Palma Giovine, Bonifazio, Moretto, the elder Bassano, the three brothers Schwarz from Germany, and the Fleming Calcar. The engravers Cornelius Cort and Domenico delle Greche were added to this company, and dwelt in the house. With shrewd business ability, and somewhat of unscrupulousness, the master winked at the practice of his pupils copying his pictures, and afterwards retouched their feeble imitations, and sold them as his own.

During the autumn Titian sent to the Duke of Mantua the finished portrait of La Cornelia and a copy of the "St. Sebastian" of the Brescia altar-piece; and during the next spring he forwarded him a picture of St. Jerome, representing a rugged old man kneeling before a rude crucifix in a wild mountain-land. This work was broadly treated and richly colored, and was frequently copied, the subject being then fashionable. The Duke requested that Titian should paint him a Magdalen, "as beautiful but as tearful as possi-

ble," for a present to the Marquis of Guasto, a high official of the imperial court. This work was carefully executed and sent to Mantua within six weeks, and was duplicated for the Gonzagas. The Magdalen was a favorite subject with the master, and he boasted that he had made over two thousand scudi from it, and found difficulty in supplying the rapid demand, even with the aid of his pupils and assistants. The general type is that of a nude young woman, with finely rounded limbs and well-modelled figure, handsome face, and streaming golden hair, and the white splendor of the entire form thrown into bold relief by a dark and lonely background. The Magdalen is distinguishable from Venus only by her upturned face and tearful eyes, and otherwise is equally alluring and more orthodox.

In answer to Titian's complaints, the Duke of Mantua sent him the papers of Pomponio's benefice; and the master, still under Aretino's servile influence, returned a letter full of adulation and humility. He declined an invitation to visit the Marquis of Guasto at Correggio, and hastened to finish the votive picture of the Doge Gritti, showing St. Mark bringing Gritti and three saints

to the Virgin. This picture was lost in the conflagration of 1577. Aretino ordered a picture of St. John the Baptist, which he sent to Stampa, the imperialist commander at Milan, and the favorite of Sforza, the Duke of Milan, whose confidence Aretino wished to gain. He repaid his friend's labors by securing him new orders, and by judicious advertising in his writings, where he praised him as "the only rival of Nature."

About this time Francesco Vecelli made his usual winter visit to Venice, and dwelt with Titian while engaged on the great frescos of San Salvador. He still continued to paint pictures for the churches of Friuli, and always welcomed Titian gladly during the months when sunshine dwelt among the Alps.

Resta and Ticozzi state that Titian visited Correggio at Parma about this time; but otherwise it is uncertain whether he ever met that grand artist, whose silvery radiance he seems to have borrowed. Correggio and Titian were married in the same year, and gave the same singular name to their eldest sons. Titian and Aretino were both acquainted with Lotto, Correggio's

disciple, and his patron, the wealthy Andrea Odoni.

During the summer of 1532 the master visited Ferrara, and sketched the profile of Ariosto for an engraving in the "Orlando Furioso." He painted for the Gonzagas a gazelle which had been imported into Venice from Egypt, and engaged for them a scene-decorator, who bore the singular name of "the peaceful painter."

We now come to one of the most brilliant episodes in Titian's life. In the autumn of 1532, after the Turks had been repulsed, the Emperor Charles V. rode into Italy to receive the homage of her princes, and check the hostile Gallican intrigues. His retinue was less splendid than the French embassies, but its members were men of high cultivation and lovers of art and literature. The great Charles himself was an enthusiastic collector of art-treasures, and visited all the masterpieces in the churches and studios. At Mantua he admired the Duke's collections of armor and paintings, and especially the portraits by Titian, whom he presently desired to paint his own portrait. The Duke wrote the following note: "Messer Tiziano, I should be very glad

to have you near me, and beg as hard as I can that you come hither as quickly as you are able, which will do me a singular pleasure." This pressing summons was not heeded by the artist, who hastened to Bologna, and entered into direct relations with the Emperor and his court.

In 1533 Charles V. sat to Titian for a portrait representing him as bareheaded and clad in armor, the first sketch for which is now in England. Another portrait, now at Madrid, shows the Emperor in a splendid gala-dress, but with all his traditional homeliness of pallid skin, red beard, long chin, upturned nose, and protruding lower lip, with redeeming calm blue eyes and a broad forehead. This work was finished at Venice, and copied for the Duke of Mantua. The sculptor Lombardi carried Titian's paint-box at the sittings, in order to see the Emperor, and furtively made a relief-portrait of him on a tablet of wax. The vigilant sovereign observed him slipping this work into his sleeve, and demanded to see it, upon which he praised the execution, and ordered it to be reproduced in marble.

In May, Titian was overwhelmed with dignities, in a patent issued by the Emperor, creating him

a Count Palatine of the Lateran, of the Aulic Council, and of the Consistory, and a Knight of the Golden Spur, with the powers of appointing judges and notaries, legitimizing natural children, entering the imperial court, and other high privileges. His children were made nobles of the Empire, with the honors due to families with four generations of ancestors. The Emperor recited, that whereas Alexander of Macedon had appointed Apelles as his court-painter, and Octavian had chosen the most eminent of Roman artists, so also he rewarded the exquisite skill of the Apelles of his time by giving him the highest honors. After this time Charles never sat to any other master; and for every portrait that Titian painted he received a thousand scudi in gold.

Among the nobles in the imperial retinue was the veteran Marquis of Guasto, who had been summoned from the command of Lombardy, the year before, to meet the advance of the valiant and merciless Turks in the Danubian provinces of Austria. He returned victorious, and engaged Titian to portray his farewell to his wife, the lovely Mary of Aragon, whom Cupid, Victory,

and Hymen are endeavoring to console. This rare work is famous for its sweetness of tone, rich harmony of tints, and deep solemnity of expression. Its allegorical style was repeated in several other pictures painted by the master about this time, introducing portraits of his patrons and their wives or mistresses, attended by symbolical figures. Two of these are now in the Vienna Belvedere.

Another of the luminaries of the Bologna conference was Cardinal Ippolito de' Medici, recently the legate in command of the Italian musketeers, who joined the Christian princes in repelling the Turkish advance on Vienna. He was averse to priestly honors, to which he was elevated by his kinsman Pope Clement VII., and preferred literary dilettantism, and the splendors of non-belligerent military life. Titian painted his portrait in armor, which has disappeared; and also the celebrated portrait now at the Pitti Palace, showing him in the brilliant costume of the Magyar chieftains of Hungary, with a smooth bronzed face, crafty eyes, and the clear-cut Medici features. Ippolito urged the artist to visit him at Rome, but the invitation was not then accepted.

The Emperor was now to decide whether the cities of Modena and Reggio, held by his troops, should be given to the Pope, or to Alfonso of Ferrara, and resolved to avail himself of the desires of the latter prince to secure certain rare pictures from his gallery. Titian was chosen to indicate the best works among these treasures of art, and selected four masterpieces from the Ferrarese gallery, which were delivered to the Emperor. Alfonso's agents were pressing the artist to hurry the completion of new pictures then due to their master.

In the summer of 1533 Titian returned from the heated inland cities to his studio and gardens in the breezy northern suburb of Venice, and thriftily invested the profits of his labors at Bologna in an estate near Treviso, which he bought from the Benedictine monks. He was aided by the influence of the Duke of Mantua, and gave a picture of Christ as part of the purchase price. He also painted the altar-piece which is still in the Venetian Church of San Giovanni Eleemosinario, on the order of the Doge, who had recently reconstructed the building. It represents St. John the Alms-giver, Patriarch of

Alexandria, richly arrayed and enthroned, giving a purse to a ragged beggar at his feet; and combines the rugged grandeur of Michael Angelo's style with gorgeous coloring and unsurpassable technical skill.

Though Charles V. and Francis I. were bitterly antagonizing each other with hostile leagues of Italian states, Venice and her children refused to adhere to either, and made money out of both. The Emperor bid for Aretino's poisoned pen with a life pension; the French King sent him a golden collar; Cardinal de' Medici presented money and rich gifts; and Alessandro de' Medici offered him the Strozzi Palace at Florence. The unblushing parasite published a play in which he praised with equal voice these hostile princes and their gifts, and lauded also "the glorious Titian." With a similar disregard of the fitness of things, Titian painted three portraits of Francis I., the deadly enemy of the Emperor who had filled his studio with wealth and honors. These pictures were reproduced from French medals; and, of the two which remain, one is at the Louvre, showing the gay sovereign before his fortieth year, with

his small eyes, pointed nose, broad brow, heavy jaw, fleshy cheeks, bull neck, and close-cropped black beard.

The portrait of Isabella d'Este, Duchess of Mantua, was copied by Bordone, Rubens, and many other masters, and is now in the Vienna Belvedere. The lady was at this time old and wrinkled, but caused Titian to copy a picture taken when she was in the flower of her beauty, arrayed in a superb costume. The portrait at the Pitti Palace called "La Bella di Tiziano" represents an unknown patrician maiden of rare dignity and beauty, with rich auburn hair, bewitching lips, and serene eyes which look out of the picture. "The Mistress of Titian," in the Hermitage Palace, is a picture of a beautiful girl scantily clad in an ermine-lined pelisse. A similar picture at the Vienna Belvedere is the same which the Duchess of Buckingham exchanged with King Charles I., probably for something less pronounced in suggestion.

The Duke of Urbino, a relative and frequent guest of the Mantuan Gonzagas, was now living at Venice, whose armies he commanded. He purchased a "Magdalen" and a portrait of Fran-

cis I. from Titian, and had him paint a "Venus" which tradition claims as a portrait of the noble Duke's *innamorata.* This picture is in the Florentine Tribune, and shows a consciously nude woman, gracefully reposing on a ruby-colored damask couch, and colored with the richest effects of art.

In 1534 the Cadorine Council sent an embassy to Venice to secure the restraint of Zeno, the captain of their castle, from unlawful trading; and Titian's influence with the Doge insured its success. The master's constant generosity toward Cadore was repaid by the steady friendship of its people.

CHAPTER VII.

At Milan. — Duke of Urbino. — Bembo. — Aretino, and Titian's Son. — The Council punishes Titian. — "The Battle of Cadore," and Minor Works. — Titian's Guests.

In 1534 Charles V. brought about a marriage between the aged and decrepit Duke of Milan and Christina of Denmark, who was then twelve years old; and the couple entered Milan with pompous ceremonies. Titian painted their portraits, and was rewarded by a canonry for his hopeful son Pomponio, and a promise of a pension from Naples.

In the autumn Alfonso of Ferrara and Pope Clement VII. died; and Paul III., a patrician of the brilliant Farnese family, became Pope. Ferrante Gonzaga was introduced to the studio by the Duke of Mantua, and ordered two pictures. The papal nuncio at Vienna invited Titian to visit Cardinal Glöss at the episcopal palace of Trent; and the master was again vainly summoned to Rome by Cardinal de' Medici, whom

Aretino called "a prince in the disguise of a cardinal, who scented more of the purple than the frock." The triumvirate of friends, Titian, Aretino, and Sansovino, had now admitted to their close intimacy the architect Serlio, the cameo-carver Anichini, and the philosopher Spira, and conducted their respective works in frequent disregard of the Doge's wishes.

When Charles V. embarked on the expedition in which he conquered Tunis and humbled Barbarossa, he desired Titian to follow and portray his battles; but the master preferred to remain among the comforts of fair Venetia and Cadore. His generous patron, Cardinal de' Medici, started on the African campaign, but was poisoned on the way by his cup-bearer. Most of the studio-work this season was done for the Duke of Mantua, and included the long-lost picture of Christ.

After his African victories, the Emperor passed in triumph through Sicily, Rome, and Florence, to the camp of his lieutenant, De Leyva, who was about to invade France. The Duke of Mantua and Titian crossed Lombardy, and joined the imperial retinue at Asti, in Piedmont, where the artist became acquainted with Gaztelu, afterwards

the envoy at Venice, Perez, who corresponded with him from Valladolid, and other Spanish grandees.

The new Duke of Ferrara, Ercole II., kept up friendly relations with the studio, and royally recompensed the master for his new portrait of the late Duke, painted to replace that which the Emperor had taken. Guido Rangone, the papal general, and his agent Comitolo, were now intimate with the triumvirate; and Aretino had sold his venal services to France for a large annuity. He warned Alessandro de' Medici to beware of "the steel and poison of treason," but in vain, for that prince was murdered during the next month.

The master was now on good terms with the world, and extended his domestic establishment by leasing the whole of the spacious Casa Grande. Here he painted splendid portraits of the Duke and Duchess of Urbino. The former was a dashing and valiant prince, who had been educated at the chivalrous court of France, and won his duchy at the point of the sword. He was now generalissimo of the crusade of Germany, Spain, Rome, and Venice, against the Turks; and was

depicted in burnished armor, with a short and wiry figure, gaunt and bronzed cheeks, and keen black eyes. His Duchess, Eleanora, sister of the Duke of Mantua, and ruler of Urbino during his warlike expeditions, was portrayed with a slender and stately figure, in rich apparel, delicate features, and lustrous eyes with long lashes.

Pietro Bembo, the foremost of Roman literati, had retired to Padua in 1522, and made the richest collections of pictures and antiques in Europe. He did not renew his ancient intimacy with Titian, either because he was offended on account of the master's refusal of his invitation to Rome, or because his warm friendship with Raphael and Angelo caused him to look slightingly on North-Italian art. Yet he remained on friendly terms with the great Venetian, who painted his portrait about this time, showing a high forehead, gaunt cheeks, an aquiline nose, and a long beard.

Early in 1537 the Duke of Mantua sent Titian rich presents, and engaged him to paint portraits of twelve Roman emperors, which were copied from antique busts in Bembo's museum, and medals in the Mantuan collections. This series

became very popular, and was copied by Caracci, Campi, and others. The Mantuans were indignant when the originals were shipped to London in 1628. The English Commonwealth presented them to the Spanish ambassador, and most of them have disappeared.

In the autumn Aretino devised an ingenious scheme to aid Titian to get the money due from the Emperor, and caused him to send to the Empress the picture of "The Annunciation," for which the nuns of Murano had refused to pay the price of five hundred scudi. Charles returned a present of two thousand scudi, and sent the picture to Spain, where it disappeared. The details of this shrewd transaction were published in an open letter from Aretino to Titian.

The three Vecelli children were now growing apace, under the care of their aunt Orsa. In November, Aretino wrote a playful letter to "Pomponio Monsignorino," closing thus: "It is time that you should return from the country, where there is no school; . . . and, now that you are twelve years old, you shall write some exercises in Hebrew, in Greek, and in Latin, which will astonish the doctors, as the pictures astonish

the artists of Italy, which are painted by Messer your father."

Standing without a rival in Northern Italy acknowledged as the prince of colorists, and master of the subtle secret of portraying nature without revealing his processes, Titian was now entering the full-fruited autumn of his glorious life. The results of his many years of close study and earnest contemplation were about to be displayed in all their fulness. The delicate finishing of his earlier pictures was replaced by a grander and freer execution, more impressive in focal effect, and more realistic in breadth of design. Aretino illustrated the rapidity with which he had learned to work, by saying that he could execute a portrait as quickly as another could scratch an ornament on a chest.

In 1537 the Council of Ten sharply decreed that whereas Titian had for twenty years enjoyed the revenues of his brokership without rendering due service in return, he should be compelled to refund the eighteen hundred ducats which he had thus received. The dismayed artist knew that this was impossible; and immediately set to work in the Hall of the Great Council, hoping to pla-

cate the Government by his diligence. But the Council had already found a more faithful painter in Pordenone, whose earnest and careful labors had adorned many churches in Friuli, and won him a wide fame in Northern Italy. Ten years before, he had been beaten in a competition with Titian; but his subsequent experience and his superiority in fresco-painting, together with his recent success in decorating the Golden Hall of the Library, made him a formidable rival. He had also been ennobled by the King of Hungary, and was socially equal to his great colleague. Pordenone was appointed to paint a panel adjacent to that on which Titian was working.

Acting thus under the double stimulus of a successful rival and angry patrons, the master executed the great picture of "The Battle of Cadore," which was burnt in 1577, but is remembered by several copies and engravings. It showed a body of Venetian knights charging across a stone bridge, and routing the hostile Germans in a general *mêlée;* while rolling flames rose over the Castle of Cadore, on the rearward crags. The figures were of life-size, and were full of strong action and grand realism. Rubens

made a drawing of the principal group, which is preserved at Vienna. During his visits to Cadore to make sketches for the battle-ground scene, Titian found his countrymen quarrelling with the men of Belluno about boundaries, and secured for Sansovino the commission of visiting the disputed territory on behalf of the State.

In the summer of 1538 the master went to Pesaro with the Duke of Urbino, who was slowly dying from poison administered by emissaries of France, then in league with the Turks. He worked on the portraits of the emperors, for Mantua, and made two likenesses of the Sultan Soliman, from medals. From this time also date his portraits of Gen. Savorgnano and of the noble old veteran Giovanni Moro, a soldier of the Venetian fleet. His renewed attempts to get his dues from Naples, and to have the obnoxious tax removed from Pomponio's benefice, were fruitless; and Aretino's letter to the Pope, asking him to invite Titian to Rome, was unheeded. Several princes had defied Aretino; and a swarm of satirists was assailing him, one of whom, Franco of Benevento, insulted Titian in the open street, and then wrote a sonnet praising him for

painting Aretino's portrait, to show to future ages the quintessence of the infamy of the century. But Aretino mercilessly scarified and silenced his adversaries by malignant letters, which he printed and scattered broadcast.

In 1539 the Council of Ten restored the broker's patent to the master; and the sudden death of Pordenone left the patronage of the Republic to be engrossed once more by its most eminent painter. Pietro Lando was elected to the dogeship this year, and his official portrait was executed by Titian. The Marquis of Guasto, the imperialist governor of Milan, and a great favorite of Charles V., was present at Lando's coronation, and ordered the artist to make his portrait in the act of addressing his troops. Titian confided to the Marquis his financial troubles, and secured from him a new canonry for Pomponio. During the same season he painted portraits of Agostino Lando, the agent of Parma, and Cardinal Bembo, the latter of which is now in the Barberini Palace at Rome.

"The Presentation in the Temple," now in the Venetian Academy, was one of the master's most gorgeous works, and one of his largest, being nc

less than twenty-five feet long. It shows the child Mary ascending the steps of a splendid temple, with Joachim and Anna below, the venerable high-priest in the portico, and groups of Catholic prelates and senators. Venetian art, rising from rude Byzantine votive pictures to the study of the antique and of perspective in Bellini and Giorgione, in this picture reaches one of its points of culmination. A contemporary work was "The Angel and Tobit," which is still kept in the Church of San Marciliano, and shows a glorious angel advancing towards the awe-stricken youth.

In August, 1540, the Latinist Priscianese was present at a "bacchanalian feast" of delicious viands and precious wines in Titian's beautiful home at Casa Grande, in company with Aretino, Sansovino, Nardi, and other leaders of the cultivated society of Venice. The visitor describes their discussion over the pictures in the studio until the heat of the afternoon had passed, and their enjoyment of the large and pleasant gardens. "This part of the sea, as soon as the sun went down, swarmed with gondolas adorned with beautiful women, and resounded with the varied har-

mony and music of voices and instruments, which till midnight accompanied our delightful supper."

Such feasts were common occurrences at Casa Grande, where it seems that the household expenses must have been large enough to render necessary Titian's tireless efforts to secure his just dues from the imperial pensions.

In 1540 the master earned an organ to add to his luxurious surroundings, by painting the portrait of Alessandro, the organ-maker. This was followed by portraits of Vincenzo Capello, a naval officer; Elisabetta Quirini, the beautiful sister of the Patriarch; the Duke and Duchess of Mantua, for a present to the Count Palatine of the Rhine; and Don Diego de Mendoza, the imperial envoy, a wealthy young noble who expended great sums on art and the fair sex. All these pictures have long since disappeared, together with scores of other paintings by the great master, whose loss is now deplored by the world.

CHAPTER VIII.

At Mantua and Milan. — The Academy. — Vasari. — Paul III. and the Emperor. — The Farnese Family. — Northern Journeys. — Portraits.

LATE in 1540 Titian attended the funeral of his generous patron, the Duke of Mantua, one of the noblest and most intelligent princes of Italy, who had helped Raphael, Titian, Romano, and many other artists. After the solemn ceremonies at Mantua, the artist-count visited Cadore, where he gave a notaryship to one of his kinsmen.

All the triumvirs were now engaged by D'Avalos, the Marquis of Guasto. Sansovino made a bronze statue of St. Catherine, and Aretino wrote her biography; and these were sent to the Marchioness at Milan, during the winter. In the spring Titian finished his admirable picture of the Marquis, in burnished armor, addressing a company of halberdiers. The artist received a pension of fifty scudi a year for this work, which is now at Madrid.

During the summer Charles V. entered Milan in grand state, with a brilliant retinue of prelates and nobles, being on his way to prepare the imperial fleet for the attack on Algiers, under the Prince of Salerno. Titian was present at these ceremonies, bearing letters from Aretino to several eminent nobles, and having with him the D'Avalos portrait, and a "Nativity" for Torniello, which was destined for the Novara Cathedral. He painted several portraits here, and was rewarded by the Emperor with an annuity of one hundred ducats from the Milanese treasury.

In October Titian was again settled in Venice, leading a merry life with Aretino, Sansovino, and their new associate, the bookseller Marcolini. These gentlemen were the leaders of "The Academy," a cheerful club of congenial spirits which often met at the studio in the Casa Grande, and at Aretino's palace on the Grand Canal. At the carnival the brilliant company of the Calze played Aretino's new comedy of "Talanta," with scenery painted by Giorgio Vasari, who had been brought to Venice for the purpose. Titian was pleased with this work, and introduced the young artist to the princely Cornaro

family, for which he had just completed a picture of the late Catherine Cornaro, Queen of Cyprus, with the attributes of a saint. Several replicas of this favorite portrait are now in England.

The votive picture of the Doge Lando has disappeared; but the portrait of the daughter of Roberto Strozzi still adorns the Strozzi Palace at Florence. She was then in her tenth year, with a round face and curly hair, and a dress of white satin. On seeing this picture, Aretino wrote, "If I were a painter, I should die of despair. . . . Certain it is that Titian's pencil has waited on his old age to perform its miracles." The Strozzi were then the richest family in Italy, and devoted their energies to opposing the Medici at the point of the sword, and to the patronage of art and letters.

In 1542 Titian produced his own portrait, now in the Berlin Museum, showing a grand and powerful face, with a high forehead, bright and spirited eyes, a finely-cut nose, and a gray beard and moustache. A similar portrait is in the Uffizi Gallery; and an earlier one is in the Vienna Belvedere. Several others are now in England, showing the master and his friends;

but their authenticity is doubtful. Veronese and Palma Giovine also portrayed his features in certain of their great frescos.

Titian now found a new Mæcenas in Duke Guidobaldo II. of Urbino, the Venetian commander-in-chief, who divided his time between his sea-port of Pesaro and his palace at Venice, where he held court with the Duchess Julia. Here he received the leading statesmen, literati, and artists of the republic, among whom passed the colloquies which Sperone published. Titian was the idol of this august coterie, as Raphael was of Castiglione's "Cortigiano;" and in one of the dialogues Tullia said: "I hold Titian not to be a painter, — his creations not art, — but his works to be miracles; and I think that his pigments must be composed of that wonderful herb which made Glaucus a god when he partook of it, since his portraits make upon me the impression of something divine; and, as heaven is the paradise of the soul, so God has transfused into Titian's colors the paradise of our bodies."

In March, 1542, the thrifty artist bought a mill in the Vale of Cadore, and speculated in grain,

replenishing the Cadorine magazines for municipal bonds. On his return from the north he met at Conegliano the Medicean partisan Vitelli, who had been acting as a general of the Holy Roman Empire against the Turks. Aretino exchanged laudatory letters with this dashing free-lance, and recommended him to have Titian paint his portrait.

When Alfonso d'Este and Federigo Gonzaga died, in 1534 and 1540, our artist lost his noblest patrons; but in 1542 he was taken up by the Farnese family, who for many years honored themselves by advancing his interests. The head of this illustrious house was Pope Paul III., whose natural son married an Orsini, and had five children, — Alessandro, who was made a cardinal in his fourteenth year; Vittoria, afterwards Duchess of Urbino; Ottavio, who married the daughter of Charles V.; Orazio, the husband of a princess of France; and Ranuccio, who became Archbishop of Ragusa in his thirteenth year, and cardinal a year later. While the latter was studying at the University of Padua, under the Patriarch of Aquileia and the philosopher Leoni, he was induced by Cardinal Bembo to

have his portrait painted by Titian. The two pictures in the Vienna Belvedere, called "A Young Jesuit" and "St. James the Elder," probably represent Ranuccio and Leoni. The Patriarch was highly pleased with this work, and urged the master to enter the Pope's service, offering a new benefice to his son. He loved Venice too well to leave it willingly; yet paternal affection moved him to make a personal sacrifice for the benefit of the worthless Pomponio, and he consented to join the household of Cardinal Alessandro Farnese at Rome.

In 1543 the master executed the canvases now in the Salute Church, showing Abraham's sacrifice of Isaac, the murder of Abel, and David's victory over Goliath. To these were added "The Descent of the Holy Ghost," "The Four Christian Fathers," and "The Four Evangelists," where Titian gives his own portrait in the face of St. Matthew. In these great figures the master is thought to have surpassed Michael Angelo, and displayed all the life of the Florentine without his statuesque formality.

Charles V. was now menaced by the Protestant princes, while his armies had been defeated by

the Moslems at Algiers in 1541, and at Pesth in 1542, and the Turks and the French were menacing Italy. He visited the peninsula to confirm his alliance with Pope Paul III., who met him at Brusseto Castle, attended by forty-two cardinals and bishops, and demanded the duchy of Milan for his grandson Ottavio. Titian was summoned hither by the Pope, and was the guest of Cardinal Farnese, whose Roman receptions united the chief devotees of art and letters. He executed a fresco representing the meeting of the Emperor and Pope; and was cordially received by Charles, who gave him a medal from which to make a portrait of the Empress, and praised his works to Aretino. This inveterate courtier, bewailing the change from a gliding gondola to a jolting horse, and declaring that he would never leave Venice again, had reached the presence of the Emperor, who treated him right urbanely. Paul III. offered Titian the lucrative position of the seal of the papal bulls, then held by Sebastiano del Piombo and Giovanni da Udine; but the noble-hearted old man declined an arrangement which would deprive two brother artists of their support.

At this time Titian painted a wonderful por-

trait of the Pope; a gray-bearded prelate with a tall and gaunt figure, high forehead, bleary eyes, and thin lips. Here Flemish minuteness is combined with Venetian richness of coloring, and true Titianesque breadth of execution. Another remarkable picture was that of the Pope's vicious son, Pier Luigi Farnese, Duke of Castro, with his oily skin, sensual lips, and treacherous eyes. Cardinal Farnese's portrait shows a downy-chinned youth in rich robes, before a violet curtain. These pictures are now at Naples, with numerous copies elsewhere, and other portraits of the same persons by the master.

Titian returned from Brusseto to Bologna, and staid until midsummer with Cardinal Farnese, who promised him the benefice of the Abbey of San Pietro in Colle. The Archbishop of San Severino resisted this grant; Farnese suddenly left Bologna with a fever; and the anxious artist returned home empty-handed.

Once more in his comfortable rural studio, the master began the great "Ecce Homo," where the suffering Saviour is exposed to an angry crowd, and guarded by Pilate, who has Aretino's face, while the turbaned horseman below is a por-

trait of Sultan Soliman, and his steel-armored companion is Alfonso d'Este. It was painted for the son of Martin vander Hanna, a wealthy Brussels merchant who had spent his money freely for the Empire, and, after being ennobled by the King of Bohemia, had settled in a palace on the Grand Canal at Venice. Henri III. tried to buy the "Ecce Homo;" and in 1620 it was sold to the superb Duke of Buckingham, who refused an offer of thirty-five thousand dollars which the Earl of Arundel made for it. After Buckingham's murder, his son sold it for a small sum to a canon of Brussels, whence it passed, by Prague, to the Vienna Belvedere.

About the same time Titian painted "The Assumption," a harmonious and dignified work, now in the Verona Cathedral. It shows the serene and adoring Virgin rising on the clouds, with the startled apostles grouped around the empty tomb. Later in the summer he painted an altar-piece at the hamlet of Castel Roganzuolo, near Ceneda and the coveted Abbey of Colle. The villagers found difficulty in raising two hundred ducats to pay for his work, and gave him a stone cottage on the hill of Manza. This sweet rural nook

became a favorite resort of the master, and commanded a noble view of the Julian Alps, the broad and village-studded plains towards the Adriatic, and the distant campanile of Venice itself. The picture here painted has disappeared; and its place in the forlorn little church is now occupied by one of Orazio Vecelli's paintings.

Unhappy Italy was now again under the harrow of war; and the invading French army had defeated and slain the Marquis of Guasto at Cerisole, while Charles V. had marched into France, attended by the Papal Legate, Cardinal Farnese. After peace was declared, Titian endeavored to renew his connection with the Cardinal.

In October the master finished the portraits of the Empress, and forwarded them with a courtly letter, attended by another from Aretino referring to Titian's unpaid claims on Naples and Milan. These portraits were carried by Charles V. from Brussels to his retirement in the Convent of Yuste, after his abdication, and were afterwards copied by Rubens. One of them remains in the Madrid Museum, and shows a richly

dressed lady of about twenty-five, with a grave and sad face. It was one of the Emperor's dearest treasures, and he asked to see it while he was on his death-bed.

New efforts were now made by the Academy to have Titian paid for his works at Bologna; and he and Aretino wrote extravagant letters to Cardinal Farnese, and induced Ranuccio to do the same. They also wrote to Michael Angelo, praising his work, and seeking his aid. Gualteruzzi, Ottavio Farnese, Cardinal Bembo, and others at Rome, were in like manner bombarded with letters about Pomponio's sinecure.

In 1545 Titian painted six portraits of members of the Duke of Urbino's coterie, including the Duke and Duchess, Morosini, Sperone, Corvino, and Barbaro, who became Patriarch of Aquileia and patron of Veronese and Palladio. The portrait of Aretino, in the Pitti Palace, shows an audacious face, massive forehead, large dark eyes, and gray-streaked beard. Its subject upbraided Titian for the imperfect finish of the picture, and then sent it as a present to the Medicean Duke of Florence.

CHAPTER IX.

Titian at Rome and Florence. — Lavinia. — Three Venuses. — Journey to Augsburg. — Portraits of Sovereigns and Nobles. — Return to Venice.

AFTER the Council of Trent, in 1545, the Turk and the Gaul were at peace with the Church and the Empire; and the Farnese Pope, Cardinal, and Dukes were concentrated at their vast Roman palace. They wished to add the attractions of art to the lustre of their princely court, and earnestly invited Titian to join them. Quirini urged him to accept, and placated the Duke of Urbino for the loss of his favorite; and in September Titian and his son Orazio journeyed with the Duke's retinue through Ferrara to Pesaro, whence they passed to Rome under the circumstances indicated in Aretino's letter: "Titian bids me adore the Duke of Urbino, whose princely kindness was never equalled by any sovereign; and he bids me do this in gratitude for the escort of seven riders, the payment of the

journey, the company on the road, the caresses, honors, and presents, the hospitality of a palace which he was bid to treat as his own."

He was warmly received by the Pope and Cardinal Bembo; and Cardinal Farnese gave him a suite in the Belvedere Palace, and appointed Vasari as his guide to Rome. That gossipping artist conducted him to the gallery of antiques, where he was greatly interested; to Raphael's tapestries, of which he made sketches; to the remarkable Farnesina frescos, which he affected to believe were carved in stone; and to the Vatican Stanze, where he severely reproved Sebastiano for his presumptuous restoration of the great Raphael's works. He derived much benefit from these studies, and expressed a regret that he had not visited Rome twenty years sooner. Michael Angelo said that he would have been a paragon if he had learned in his youth to design better; and Sebastiano declared that he might have produced masterpieces if he had come to Rome forty years earlier, and studied Angelo, Raphael, and the antiques. But their ideals of illuminating chaste Florentine designs with gorgeous Venetian coloring could never have been realized.

Angelo visited Titian at the Belvedere; and Perino della Vaga, Sebastiano, and Vasari, though fearing lest he should compete with them in the Vatican decorations, were too politic to show their alarm. The master made strenuous efforts for the rich prize of the Abbey of Colle, for Pomponio, but other claimants forced it into abeyance. The new Doge Donato allowed him to remain at Rome; and released his friend Sansovino, who was in prison for building the new Library so poorly that it fell in and caused a great loss to Venice.

During his Roman sojourn Titian painted a Venus, a Magdalen, an Ecce Homo, and portraits of the Pope and his son, Margaret of Austria, and Cardinal Farnese's daughter Clelia, all of which have disappeared. Of the two pictures which remain, one is an admirable portrait of the Pope and his grandsons, the Cardinal and the Duke of Castro. Though the artist was domiciled in his palace, the decrepit old Pope would give him but few sittings, and his portrait is inferior to the others, the meditative Cardinal and the crafty Duke. Paul is shown as turning irritably toward the latter, with whom he

was displeased for envying his father's elevation to the dukedom of Parma.

The other picture, frequently copied, and now at Naples, is a luscious and sensuous delineation of the beautiful Danaë, outstretched on white cushions, and covered only with a veil, while from a brilliant cloud close above a shower of gold pieces is falling. Herein Titian surpassed even Correggio's portrayal of the classic tradition, in unapproachable color and grand breadth.

In the summer of 1546 the master returned by Florence, where he inspected the treasures of Tuscan art, though the Duke, Cosimo de' Medici, declined to have his portrait painted in the glowing Venetian manner. He probably visited Piacenza, and delineated its careworn and struggling Duke, Pier Luigi Farnese, who was slain by the imperialist assassins a year later. He was soon gladly welcomed by Aretino and his friends at Venice, and began fresh efforts with Cardinal Farnese and others to secure Colle for his son. But the Pope had joined the league against the Protestants, and the Cardinal was his legate with the German armies, while Ottavio Farnese was levying Italian troops for the Danubian cam-

paigns; and Pomponio received no new resources for the debaucheries with which he disgraced his ecclesiastical position.

The venerable artist was consoled by the affection of his honorable son Orazio and his beautiful daughter Lavinia, the graceful and golden-haired maiden whose portrait he painted so often as a fruit-bearing Flora or a Salome, or in other forms. Her rich portrait now at Dresden was executed in 1546, and was copied by Rubens and many other artists.

He was now engaged on "The Descent of the Holy Ghost," for San Spirito; the official portrait of the Doge Donato; and a breathing portrait of the valiant Giovanni de' Medici, painted from a cast of his dead face, for Aretino. The Italian troops in Germany, after the wars with the Protestant Saxon league, were terribly scourged by fatal diseases in their winter-quarters at Ulm; and Cardinal Farnese returned to Venice, where he frequently visited Titian, and ordered new pictures.

In 1547 Vittoria Farnese married the Duke of Urbino, by whose aid Titian secured the fat Roman office of the Piombo, Sebastiano having

vacated it by death. In the mean time, the industrious and earnest young Orazio Vecelli had married, and brought his bride to dwell at Casa Grande. The master now produced an altar-piece for the church of Serravalle, showing the Madonna in heaven amid shining cherubim, with stately figures of Sts. Peter and Andrew below. This picture has been praised as combining the power and serenity of Michael Angelo with the dainty grace of Raphael and Correggio, and shows the effect of its author's studies at Rome and Florence.

The "Venus and Adonis" was painted at this time, and shows the undraped queen of love reclining in a beautiful landscape, and reaching towards the departing Adonis, whose lithe and moving figure is clad in a hunter's suit. This theme was frequently reproduced in Titian's studio, and several copies are in English galleries, the original being at Alnwick Castle. The "Venus and Cupid" in the Uffizi Gallery shows the white goddess in all the throbbing color and rounded grace of nature, calmly reclining on a velvet couch, with red curtains in the background, and a distant gleam of Alps in evening light.

The handsome little Cupid is whispering to her, and at her feet a dog sniffs at an owl. The Venus of Madrid is a similar figure, toying with a lap-dog, with a man playing an organ at the foot of the couch. This brilliant picture probably represents a patrician and his mistress; and was duplicated frequently, together with the Uffizi Venus.

The contrast between the voluptuous Cyprian goddess and the heart-broken Man of Sorrows is world-wide; but it was easily endured in those days of corrupt Italian society, and a church governed by bastard cardinals. So we find Titian supplementing his fleshly Venus-pictures by portraying the "Ecce Homo" of Madrid, showing the mournful bent head of Christ, bleeding under its crown of thorns. This work was done on slate, and presented to Charles V., after a copy had been made for Aretino. "Christ at Emmaus," another picture of 1547, was given by Contarini to the Republic, from whose palace it passed to the Louvre. It shows the Saviour blessing the food as He sits at table with the reverent and wondering Cleopas and Luke, while a dog and cat are bickering below. One of the

numerous copies of this work is now in Lord Yarborough's gallery.

During the next winter Charles V., victorious over the Protestants, but annoyed by the Pope's intrigues with France, convened the Diet of the Empire at Augsburg, and summoned Titian to attend him there, sending a supply of money and an outfit for the journey. The artist was then about to enter the service of Cardinal Farnese, from which he straightway implored to be released, surrendering the office of the Piombo, and preferring the splendid imperial court to the emoluments of Rome. Influenced by the Duke of Urbino, the Cardinal gave his consent, and added a richer favor by confirming to the lucky artist the long-promised sinecure of the Abbey of Colle. The Venetians hastened to secure new paintings from their favorite master, believing that he would never return from beyond the Alps; but he retained his choicest compositions, which he carried to Augsburg, and sold to great advantage. He crossed the mountains in mid-winter, though in his seventieth year, and settled in the coldest town in southern Germany. The Count della Torre sent a letter to Cardinal

Madruzzi, commending him as "the first man in Christendom, whom I ask you to treat as you would myself, and who is coming at the Emperor's bidding to do work for his Majesty." He took several young assistants, including Cesare Vecelli, the son of his father's cousin. Charles doubled his pension on Milan, and ordered its payment; and Catani introduced him to the eminent Bishop of Arras.

Augsburg was then a walled imperial city, with ancient and imposing churches and abbeys, and a broad main street lined with frescoed palace-fronts. Titian already knew the Fuggers and others of its merchant princes, who owned estates in Venice; besides several nobles of the imperial court, whose lustre then illuminated the quaint old city. He wrote to Aretino about the recent suppression of the liberties of the city, as well as of the Emperor's gracious reception and his portrait, with his design of endowing Aretino's daughter Austria.

Titian's portrait of Charles V., now at Madrid, represents him as he rode into the battle of Mühlberg, on the Elbe, where he defeated the Protestant league, and captured the Electors of Saxony

and Hesse. He is riding a fine chestnut horse towards the gray river, and wears chain mail and burnished armor inlaid with gold; while his gaunt and emaciated face and keen black eyes are lighted with the fire of battle. Another portrait shows him robed in black, and sitting before a hanging of golden damask at the angle of an open stone court. The cold and saturnine Charles, tortured with gout and asthma, was accustomed to dine in moody solitude, eating enormously, and afterwards listened to the jests of his courtiers with imperturbable Castilian gravity. He was called "the ghost of a Kaiser;" but his iron will and fiery intellect were not a whit weakened by physical sufferings, and he held the great sceptre right worthily.

The portly and choleric Elector John Frederick of Saxony was held in captivity near the Emperor's home at the Fugger Palace, and stood out stubbornly against the demands of Granvelle and the Diet. Titian painted two portraits of him, one of which remains, showing a ponderous figure, with bloodshot eyes and an apoplectic face marred by a wound received at Mühlberg, yet bearing a true princely mien.

Chancellor Granvelle's portrait at Besançon shows a white-bearded noble in state costume, with the chain of the Golden Fleece. Of an obscure family of Franche Comté, he had risen to the highest administrative post in Europe, and was called by Charles his "bed of rest," since he so wisely regulated the imperial policy. With his vast wealth he built a palace at Besançon, and filled it with masterpieces by Titian, Correggio, Leonardo, Dürer, and others, which were afterwards sold by the heirs of Cardinal Granvelle.

Another fine portrait represents Cardinal Madruzzi, Prince-Bishop of Trent, who bore to the Pope Charles V.'s order prohibiting the removal of the great Council of Trent to Bologna. This picture is preserved by the Cardinal's descendant, Baron Salvadori of Trent.

Among the notabilities assembled at the Diet of the Empire, Titian painted many portraits, several of which perished when the Palace of Pardo was burned in 1608. These pictures included the warlike King Ferdinand, who rode into the battle of Mühlberg alongside his brother the Emperor; Ferdinand's daughter, the Duchess of Bavaria, and her four sisters; his sons, Maximil-

ian and Ferdinand; Philibert Emanuel of Savoy, the prospective son-in-law of the Emperor; Maurice of Saxony, clad in armor; the valiant and sanguinary Duke of Alva; Granvelle, Bishop of Arras; two minor portraits of the Chancellor; Mary, the Queen-Dowager of Hungary; Dorothy, the Countess Palatine; Mary Jacqueline of Baden; the Lady Christine; Nicole, the Chancellor's wife; Pirrovano, and Cattani. He also painted pictures of Prometheus, Sisyphus, Ixion, and Tantalus, at the order of Queen Mary.

In October Titian went to King Ferdinand's palace at Innspruck, where he painted a group of the princesses Barbara, Helena, and Joanna, and received permission to cut lumber in the Tyrol for his buildings.

On his return to Venice, his friends received him with great joy, and the Academy held sessions of jubilee in Aretino's palace. But Orazio had been baffled in seeking the Milanese pension; and the master made a winter journey to Milan, where he met the Crown-Prince Philip, the Duke of Alva, and Cardinal Madruzzi, but failed to get the moneys due from the Senate.

CHAPTER X.

Titian's Family. — Second Visit to Germany. — Pictures for the Imperial Family. — The Doge Venier. — Death of Aretino. — "St. Lawrence."

THE year 1549 was filled with domestic troubles for our artist. Pomponio was in the vortex of a life of dissipation, and drew heavily on the paternal estate, disregarding the entreaties of his father, and laughing at the upbraidings of Aretino. The venerable Orsa died during the year, removing the main-stay of the family, whom Aretino called "sister, daughter, mother, companion, and steward of the household." Lavinia's marriage with her lover, Cornelio Sarcinelli of Serravalle, was postponed at this time, because her father was unable to secure the Milanese pension, and could not provide her dowry. She was installed as chief of the studio-household; and the master portrayed her in the rich picture now at Berlin, robed in flowered yellow silk, and holding a silver dish heaped with fruits and flowers. Lord

Cowper's picture of Lavinia is almost equally beautiful.

Titian had recently bought the land about the Casa Grande, and embellished his gardens and house. The large hall of the upper story formed an admirable studio, accommodating the numerous canvases under contract, and the minor works of the students. The most notable of the few pictures of this year was a design showing the ingulfing of Pharaoh's army, which was engraved by a Spanish pupil in the studio.

In 1550 France and the Empire antagonized each other in the papal election; and when the former appeared to have won, Aretino, eager to get a cardinalate, wrote to King Henri II., and besieged Bonnivet, the French envoy, with attentions, also inducing Titian to paint his portrait. Suddenly the imperial interest became paramount, and Aretino used Titian's influence with Charles V. and Granvelle to further his ends.

The master was now summoned again to Augsburg, and bore with him the "Mater Dolorosa," which Charles afterwards carried to his convent-cell at Yuste. It is one of the most emotional of paintings, showing intense grief in its wan face,

straining eyes, and hard-wrung hands. The moody and sickly Emperor was now meditating abdication, and had long and earnest conferences with his artist about a penitential picture for his retirement.

The captive Saxon Elector had been allowed to form a little Protestant court, in which was Lucas Cranach, who painted for him every afternoon. The decay of German art was visible in his crude commonplaces; yet Titian treated him with great courtesy, and allowed him to paint his portrait.

The reason of Titian's summons was to secure a portrait of Prince Philip of Spain, an ill-shaped, ugly-faced, and gloomy-hearted youth of twenty-four, who was already showing the evil traits which brought on Spain the disasters of the Armada and the loss of the Netherlands. His father was then urging him as his successor to the imperial crown, and the crafty Prince was affecting the bluff manners of the Germans. The first portrait was a large full-length, in damasked steel and white silk, with a face whose habitual gloom is skilfully disguised as thoughtful gravity. It was sent to London when Philip was arranging

his marriage with Queen Mary of England, and she was so enamoured with the picture that even her courtiers noticed her singular conduct. It was afterwards returned to Queen Mary of Hungary, and is now at Madrid, with several fine copies elsewhere. Titian also painted portraits of Philip's secretary and his favorite dwarf.

In the spring the court moved to Innspruck, where the master painted King Ferdinand and his family in a large allegorical picture. At his last farewell Charles V. gave him a Spanish pension of five hundred scudi; but this long remained unpaid, like the previous grants on Naples and Milan.

On his return to Venice, Titian was summoned before the Doge and Council, and narrated his experiences at court. They restored his brokership, which had been annulled during his absence, and the duty of decorating the Council Hall. The remainder of 1552 was devoted to a needed rest, and to the cheerful symposia of the Academy. The physician Massa once asked him about the variations in his desire to work; and the master replied that while he was eager to paint on some days, on others he could do noth-

ing. He doubted whether this was due to the influence of the stars; and Massa attributed it to the variations of the inner heat of the body.

Only four pictures were completed in 1552, three of which, St. Margaret, the Queen of Persia, and a landscape, were sent to Philip of Spain. The latter was the first so-called landscape of which the history of Italian art bears record; for painting and literature were as yet thoroughly anthropocentic. The "St. Margaret" alone remains to our day, and shows the fair and holy maiden upholding a cross before a huge dragon who emerges from an adjacent cavern. The letters attending these pictures are in the servile language of a sixteenth-century courtier, craving permission to kiss the feet of his Highness.

The portrait of the Papal Legate, Beccadelli, shows the plump prelate in an arm-chair, with a fair high forehead, heavy lips, and a pointed beard. Titian gave this official his best work, and Aretino wrote him a sonnet, since they wished him to release their Minorite confessor, who was then imprisoned for denying the divine origin of the confessional.

Early in 1553 the master sent Philip his second portrait, now in the Naples Museum, showing the gloomy Prince arrayed in the unusual splendor of a doublet of white silk shot with gold. Later in the spring the Emperor heard of Titian's death, and ordered Vargas, his envoy at Venice, to report the particulars. He denied the rumor, and narrated the great works under way in the studio for the imperial family. Besides these, which he called "poesies," Titian was engaged on portraits of Vargas and the Prothonotary Granvelle. A replica of his official portrait of the new Doge Trevisani still remains, and shows a dull and bilious face, and a gray beard falling on a lemon-colored damask robe.

In 1554 the master forwarded four new pictures to the imperial family. It is interesting to notice the tact with which he suited the diverse tastes of his patrons, and the strange facility with which his pencil was engaged at the same time on pictures of widely-opposed tendencies. To the solemn and world-weary Emperor he sent a realistic and touching picture of "The Grieving Virgin," and the great composition of "The Trinity," whose details had been elaborated in the long

conferences at Augsburg. It is resplendently colored, and shows the Virgin interceding before the Father and Son for the imperial family, whose members kneel in their winding-sheets below; while farther down is the mystic Dove, with Moses and Noah and the prophets and evangelists. It was a favorite subject of contemplation while the ex-emperor dwelt in the Convent of Yuste, to whose chapel-altar he bequeathed it. Philip, however, removed the picture and the remains of his great father to the Escurial. With these pictures Titian sent a letter to the "Most Cæsarean Majesty," complaining of the non-payment of the pensions on Naples, Milan, and Spain. He "hoped that the liberal mind of the greatest Christian Emperor that ever lived would not suffer his orders to be contemned by his ministers," and suggested that the picture of the Virgin was furnished "with a semblance of grieving which reflects the quality of my troubles."

To the aged Queen Mary of Hungary, the master sent a composition of "Christ Appearing to the Magdalene," a later version of the "Noli Me Tangere." The remains of this work were recently found in the Escurial, serving as a cover to

an oil-jar, and so mutilated that but little idea of the picture can be obtained.

To the Prince of Spain, whose many amours were scantily condoned by his rigorous church-attendance, Titian sent a "Danaë," a coarse, indelicate, and realistic work, executed with wonderful power. A fine contrasting effect is made by the wrinkled hag who sits beside the couch on which the fair Danaë is stretched, and greedily gathers into her apron the gold pieces falling from the ardent cloud. Of the numerous copies of this subject made by the master and his assistants, the best are now at Vienna and St. Petersburg. Philip rewarded Titian munificently for this work; and he sent in return the luscious companion-picture of "Venus and Adonis," which reached London in a damaged state, after the Prince's marriage to the Queen of England. It is now at Madrid, and several copies are in England.

Pomponio's shameless profligacy at last drove his father to sharp measures; and he secured the revenues of one sinecure to himself, and transferred Medole from his son to one of his nephews. To insure the favor of the people toward

his new *protégé*, the master painted for the altar of Medole a grand picture of "Christ Appearing to the Virgin Mary," showing the earnest direction of his mind when free from outside influences. Tradition says that he remained a long time at Medole, prostrated by sickness in his nephew's rectory. The villagers saved their precious picture by concealing it in a tomb during the French Revolution.

After reigning one year, the Doge Trevisani died, passing quietly away while attending mass; and was succeeded by the generous and energetic Francesco Venier, for whom Titian painted the last of his portraits of the Doges. He then prepared a votive picture, which was hung over the entrance to the Hall of the Pregadi, showing the late Doge Trevisani kneeling before the Madonna. Venier also caused the artist to paint a votive picture of the Doge Grimani, who died thirty years before, showing him in steel armor, attended by St. Mark and a Venetian standard-bearer, kneeling before a beautiful woman who bears a cup and a cross. Some say that this is an allegory of Faith; others, that the cross and cup symbolize Grimani's defeats and captivities.

After working on this grand theme for four months, Titian abandoned it, for some unknown reason, leaving other hands to finish and crown it after his death.

The Prince of Spain manifested his eagerness to receive the master's latest works for him, and wrote that he should order the Duke of Alva to pay the long-withheld pensions. The "Perseus and Andromeda," and several other pictures, were thereupon sent to him at Brussels.

In 1555 the great Emperor abdicated his crowns and honors, and transferred the government of Spain and the Netherlands to Prince Philip, under the title of Philip II. Charles sought rest and tranquillity, and a fitting preparation for death, in the remote Estremaduran Convent of Yuste, where he carried nine of Titian's paintings to console the long hours of solitude by reminding of those who had been dear to him, or to stimulate his meditation on sacred themes. With a quaint love of contrasts, he had two of these pictures framed with two Flemish works by Coxcie, one of Raphael's pupils.

In June, 1555, the beautiful Lavinia Vecelli was married to her faithful Sarcinelli, a well-born

youth of Serravalle, and brought him a regal dowry of fourteen hundred ducats. The Government now chose Sansovino and Titian to name the artists for the decoration of the new Library; and they appointed Paul Veronese, Schiavone, and others. The former was a favorite of the Academy, as Tintoretto was its enemy, and, on the completion of the Library frescos, received from Titian the golden chain of honor. During the year the master painted "St. John in the Desert," now in the Venetian Academy, with a grand stern face, weather-beaten and full of passionate fire; a marvel of design and color.

About this time the Governor of Milan appointed a day to dine with Titian, who gave orders that the banquet should be prepared by his own servants, with *carte blanche*. He did not come till the next day after that appointed, when, finding the artist absent from his villa, he accused him of intentional insult, and left in high dudgeon.

Late in 1556, Titian met with a great loss in the death of Aretino, who had been his warmest friend for over thirty years. During a feast at his palace, one of the guests made such an excel-

lent joke that he burst into a fit of immoderate laughter, and, falling back, struck his head against a corner, and soon expired. It was dubiously reported that he lived long enough to receive extreme unction, and concluded his life with the impious jest: "Now that I am oiled, keep me from the rats." But of late years Aretino had passed through a great change, and had ceased to write ribaldry, and consecrated his pen to preparing lives of the saints and a paraphrase of the Penitential Psalms; so that his astonished friends at length gave him the title of "The Fifth Evangelist." Pola, however, wrote bitterly to the Governor of Milan, that "that *mascarone* Aretino has given up his soul to Satan, whose death, I think, will not displease many, and particularly not those who are from henceforth relieved from paying tribute to the brute."

Pola had been sent to investigate a supposed insult to the Governor of Milan on the part of Titian; but the master apologized, and sent his son Orazio to Milan and Genoa, on a fruitless attempt at the pension. He also relented toward his prodigal son Pomponio, and transferred to him the revenues of Sant' Andrea del Fabbro.

In 1558 Titian finished "The Martyrdom of St. Lawrence," now in the Jesuits' Church at Venice, for the sepulchral chapel of Massolo, in the Crociferi Church. It is a dark night-scene, weirdly lighted by the brilliant star at which the expiring saint is gazing, by the fire of martyrdom, and by a large cage-torch. The nude figure bound on the gridiron, and the moving soldiers about him, are delineated with an anatomical accuracy and a grandeur of composition equal to the best works of Michael Angelo. Another work of tremendous power, suggesting the classic group of the Laocöon, is the "Christ Crowned with Thorns," which remained in Milan until the present century, when it passed to the Louvre. The Saviour is shrinking under intense pain, while two powerful men press the thorns deep into His head with long sticks, and soldiers hold His bound wrists, and derisively kneel before the mock-royal robe of scarlet.

The best portrait of this period is the "Lavinia" of Dresden, showing the artist's daughter, with her full but clearly-cut face, sparkling eyes, rosy lips, and pearl-adorned chestnut hair. Her mature and finely developed figure is robed in

green velvet, with one hand holding a fan, and the other grasping her skirt.

Among the minor works of 1558, were the portraits of Rezzonico and Salvaresio, and the church-banner for San Bernardino. The portraits still exist at Milan and Vienna; and that of Salvaresio shows a travel-bronzed man, attended by a negro boy.

It is claimed that Titian added to his manifold gifts the arts of engraving on copper and wood, and of etching. The copper-plates which are attributed to him are large landscape-pictures, lightly but delicately outlined. His woodcuts were "The Marriage of St. Catherine," "Samson and Delilah," and, possibly, "The Triumph of Faith." Most of these works were executed in the earlier part of his career, before his time was so completely occupied by more brilliant works.

CHAPTER XI.

Orazio's Mischance. — Pictures for Philip II. — The Villa at Ceneda. — The Pensions. — The Dianas, Europa, and Religious Pictures.

In September, 1558, Titian's greatest benefactor, the ex-emperor Charles V., died at the Convent of Yuste, after a long and gradual decline. In his last moments he gazed lovingly at the master's portrait of the Empress, and then fixed his eyes upon his picture of the Trinity, which he looked at so long and fixedly as to alarm his physicians. Philip II. heard of his father's death while at Ghent, and secluded himself for several weeks in the Monastery of Groenendale.

Upon Philip's ordering the Governor of Milan to pay the arrears of the pensions which Charles had granted to Titian, Orazio was sent to receive the money, and was invited with great effusion to the palace of the sculptor Leone Aretino, who had been advanced in the world by his

kinsman Pietro, through his influence with Titian and the Emperor. He had wounded several men in different Italian cities, but easily made new friends, and was now living in princely style. After entertaining Orazio for a month, Leone and his servants fell upon him, and inflicted several dagger-wounds, so that he escaped to the street with difficulty, and was carried to the Falcon Inn, and attended by the Governor's surgeon. Leone had hoped to murder him, and get the two thousand ducats which he had just received on his father's account. The treacherous host was fined and banished from Milan, though Titian demanded a more rigorous punishment for him.

The master now wrote to Philip, telling of his latest pictures, and saying, "In these pieces I shall put all the knowledge which God has given me, and which has been, and ever shall be, dedicated to the service of your Majesty. That you will continue to accept this service so long as I can use my limbs, borne down by the weight of age, I hope." Philip answered pleasantly, announcing the payment of the delayed pensions. In September the pictures were forwarded, with

a long letter professing the master's gladness at serving a prince who was so "like Alexander the Great in all parts that are admirable and worthy of praise." These pictures were "The Entombment," and the two Dianas, which greatly pleased the King. The Dianas were once presented to the Crown-Prince Charles of England; and again, in 1704, to the Marquis of Grammont. They were bought from the Orleans Gallery for $12,500, and are now in the Bridgewater Collection, at London.

"Diana and Callisto" shows the chaste goddess preparing for a bath in a sparkling stream, with her huntresses about her, while two nymphs bring forward the unhappy Callisto, and expose the evidence of her guilt. Copies of this picture by the master's hand are now at Vienna, in the Roman Academy of St. Luke, and elsewhere. "Diana and Actæon" exhibits the fair huntress, clothed only with her diadem, and surprised while bathing by the young Actæon. An attendant negress strives to cover her with hastily seized clothing; and the nymphs are trying to conceal themselves from the rash and ill-fated gazer, who throws up his hands in surprise, and drops his unstringed bow.

Having satisfied Philip's sensual nature with the Dianas, it was necessary for Titian to cater also to his singular devoutness; and he painted "The Entombment of Christ." This work is as superior to the same subject executed thirty years before in realistic effect and finished expression, as it is inferior in coloring and chiaro scuro. Several careful copies were made by the master, one of which was presented by Venice to the Spanish premier, whence it passed successively to the Duke of Buckingham, the Austrian Archduke Leopold William, and the Vienna Belvedere.

These latter works were executed in Titian's eighty-second year, and are intensely realistic and exuberant, though without the mysterious sweetness of his earlier myth-paintings. They were finished with great care, grace, and *chic*, and were radiant with warm summer lights.

The master made frequent visits in these late years to his favorite villa among the grassy hills of Ceneda, where he had abundant opportunities to study the Alps and the grand phenomena of Nature, and prepare his dainty landscape-backgrounds. The villa was sold by Pomponio,

and is now occupied by the Fabbrio family. Near by, at Serravalle, Titian's daughter dwelt; and her father made a portrait of her as a young matron with child, marking the contrast of life and death by a skull in the foreground. Lavinia's house still stands, and retains traces of the frescos with which the master adorned it. In 1559 Francesco Vecelli died at Cadore; and probably his loving brother was present at the funeral, at which Vincenzo delivered a Latin eulogy. Tradition says that in Titian's altar-piece at Pieve di Cadore (most of which was painted by Orazio), the St. Andrew has the face of Francesco, and the acolyte is a portrait of the master himself.

In the autumn Titian challenged a comparison with the younger artists, by painting a grand allegorical figure of "Wisdom," a laurel-crowned and half-recumbent female figure, among their choicest works in the new Library. Early in 1561 he painted a portrait of the famous Irene of Spilimberg, who had been one of his pupils, and died at the are of twenty, in high renown for classical learning, poetical inspiration, and acquirements in music and art. It is a full-length

of life-size, showing a beautiful face and richly clad figure. He also prepared a companion-picture, of Irene's sister Emilia. Subsequently he painted the great Cornaro family-portrait, showing three senators and six youths of that patrician clan, around a brown-stone altar on which the Eucharist is displayed. In 1656 Algernon Percy, Earl of Northumberland, bought this picture from Van Dyck's estate, and it is now at Alnwick Castle.

Titian wrote to Philip II., asking his opinion of the Dianas, and offered to paint the victories of Charles V., for which he seems to have prepared a set of designs. He also sent Philip a picture of "The Epiphany," which is now at Madrid, and has been frequently copied. It is a picturesque *genre* composition, showing the Holy Family and the adoring Magi, with officers and riders, and a train of horses and camels. In 1561 Titian complained that he had been forced to sacrifice his property, on account of the non-payment of his pension; and the Genoese treasurer paid him 2,200 ducats, as the result of the King's peremptory order. Philip asked the artist to send him a picture of the Magdalen;

and the letter of the Envoy Hernandez to his sovereign said that he was "working slowly, as is natural to a man who is past eighty," and that he was growing covetous. Of the Magdalen he wrote that "Good judges in art say that this is the best thing Titian has done." The patrician Badoer bought this picture for one hundred scudi, and the master made a copy for his royal patron. Both these have now disappeared, but several copies remain, showing a beautiful and tearful maiden, with a skull, a book, and a vase of ointment.

The "Jupiter and Antiope" shows the god in the form of a satyr, lifting the covering from the white and rounded figure of the sleeping Antiope, while unobservant fauns and nymphs appear in the meadows, amid Cadorine scenery. This glowing work was given by Philip IV. to Prince Charles of England, and is now in the Louvre.

Early in 1562 Titian sent to Philip the "Christ in the Garden," which is still in the Escurial; and "Europa and the Bull," which passed through the Grammont, Orleans, and Berwick Galleries, to that of the Earl of Darnley. He wrote to the King, saying, "I had determined to

take a rest for those years of my old age which it may please the majesty of God to grant me; still . . . I shall devote all that is left of my life to doing reverence to your Catholic Majesty with new pictures."

The "Christ in the Garden" somewhat resembles Correggio's picture of the same subject, and shows the kneeling Saviour, and the angel bearing the cup of sorrows, with the three Apostles asleep on the grass near by.

Europa is a lovely and scantily clad maiden sitting on the back of a flower-garlanded white bull, who is swimming proudly through the green sea, throwing a line of foaming surge before his breast. In the air are flying Cupids, and the nymphs on the distant shore bewail the loss of their companion.

Orazio Vecelli had settled the estate of Francesco, and Vincenzo was now retained to recover a thousand ducats which the master had loaned to the commune of Cadore. The Milanese pension was again stopped in 1563, and the diplomatic old painter painted a picture of Cardinal Gonzaga, to win his influence. Somewhat later he painted the fine portrait of himself which is

now at Madrid, with a strong and dignified mien, brilliant eyes, and snowy hair and beard. He also executed "The Crucifixion," now at Ancona; and a picture for the patrician Guido's new chapel at Ascoli, showing the Saviour imparting the stigmata to St. Francis, with Guido kneeling below. He and the helpful Orazio also painted for the lawyer Crasso's chapel "St. Nicholas in Cathedra," with the benevolent gray-bearded bishop sitting in a cathedral choir; and the "St. Jerome," now in the Milan Brera, of which a replica was sent to Philip. They also painted "The Last Supper," for the refectory of San Giovanni e Paolo, which was destroyed in 1571, when the drunken German mercenaries burnt the monastery; and "The Nativity," for the high altar of St. Mark's, which was burnt by flames from the altar-candles, in 1580. The "Venus" of St. Petersburg was the chief work of the year, and was several times duplicated. It shows the broadly-modelled and carefully-finished figure of Venus in a concentrated light, with jewel-decked golden hair and lustrous dark eyes, and sprightly Cupids placing garlands upon her.

During the summer the Duke of Urbino pur-

chased a large quantity of pine lumber of Titian and Orazio, and also ordered a set of designs for the decoration of his palace at Pesaro. The artist's letters to Philip II. speak of his work on the great pictures of "The Twelve Apostles" and "The Last Supper," and ask for the exercise of "the singular benignity and clemency" of the King to renew the Neapolitan and Milanese pensions. He would not send the pictures until the pensions were paid, and the treasurers were slow to obey the royal orders to forward the artist's dues. The Spanish envoy wrote home that "The Last Supper" was "a marvel, and one of the best things that Titian has done," adding that the artist was in fine condition, notwithstanding his great age, and ready to do any thing for money.

The Procurator Michele, with Titian, Tintoretto, Veronese, Schiavone, and Sansovino, inspected the new mosaics of St. Mark, and caused their imperfections to be corrected at the cost of the Zuccati brothers, their makers. These artists were Titian's friends, the sons of his first teacher in painting; and the cartoons for their mosaics had been designed by the diligent Orazio.

CHAPTER XII.

Religious Paintings. — Vasari's Visit. — Strada. — The Vecelli Artists. — Unpaid Pensions. — Death of Sansovino. — The Plague. — Death of Titian.

On receipt of the Milanese pension, "The Last Supper" was forwarded to the Escurial, where the monks cut it down to fit their refectory-wall, against the protests of Navarrete, "the Titian of Spain." It shows a vast monumental hall with Christ blessing the food, and the Apostles earnestly conversing and watching Him and Judas, the latter of whom is rising, with the purse in his hand. Seven years were devoted to this great work, which includes thirteen life-sized figures, splendidly modelled and vigorously executed. He made several copies of it, one of which was finished by Stefano Rosa, the kinsman of his old gossip, Cristoforo Rosa of Brescia.

In the summer he again worried Philip because the Milanese pension was paid in warrants for rice, and not in gold. From September until

December he sojourned at Cadore, with his pupils Cesare Vecelli, Valerio Zuccati, and Emanuel of Augsburg, and planned the decoration of the village church.

Four pictures date from 1565. "The Transfiguration," painted for and still in the Venetian Church of San Salvadore, was his only portrayal of that subject; and shows the grand figures of Christ, Moses and Elias in the radiant air, with the three awe-stricken Apostles below. "The Annunciation," in the same church, portrays the pure face of the Virgin swept with surprise and gathering fortitude, as she gazes at the descending archangel, while above her is the Dove, surrounded by joyful cherubim. This radiant work was ill received by the purchasers; and the vexed artist answered their doubts by dashing in on the foreground the emphatic reiteration, *Titianus Fecit Fecit.* "St. James of Compostella" is the subject of another noble picture, in the Church of San Leo, with the tender face of the weary pilgrim upturned to receive the ray from heaven. The "Venus and Cupid," in the Borghese Palace, shows the white-armed goddess, rich in luxuriant hair, blindfolding the graceful Cupid, while attendant nymphs hold his bow and quiver.

In the winter Titian worked on the pictures for the new municipal palace of Brescia, and superintended Boldrini and Cort in their engraving of certain of his most popular works. He secured from the Council of Ten a monopoly of these prints, and manufactured and sent them abroad in large numbers. In May he was visited by Vasari, on a tour from Rome, who wrote that "Titian has enjoyed health and happiness unequalled, and has never received from heaven any thing but favor and felicity. His house has been visited by all the princes, men of letters, and gentlemen who ever come to Venice. Besides being excellent in art, he is pleasant company, of fine deportment, and agreeable manners. . . . Titian, having decorated Venice, and, indeed, Italy and other parts of the world, with admirable pictures, deserves to be loved and studied by artists, as one who has done and is still doing works deserving of praise, which will last as long as the memory of illustrious men." Vasari was cordially welcomed to the studio, and gave a list of its paintings, including several which have disappeared. Among them was the obscure allegory now at the Borghese Palace,

showing Minerva by the sea-side, with a shield and a red banner, and attended by a sword-bearing woman, while before her kneels a nude female figure, near a coil of serpents, an overturned chalice, and the wafer of the Eucharist. Another allegorical work, now at Madrid, depicts a goddess and a band of female warriors on the beach; while on the outer sea a Turk flies before Christian galleys.

In the autumn of 1566, Titian, Tintoretto, Veronese, Palladio, Salviati, and Cattaneo were elected members of the Tuscan Academy of Painting, at Florence.

Titian's exemption from taxation was withdrawn in 1566, and he was obliged to give a list of his property, which included the Vecelli cottage at Cadore, with several fields in the Vale, two sawmills and a meadow at Ansogne, a field and cottage at Col di Manza, eighteen fields at Milaré, a mortgage, two fields and two houses at Serravalle, and a cottage at Conegliano. Concealing his revenues from the brokership, the pensions, the lumber-business, his rich picture-contracts, and dealings with the antiquaries, he stated his annual income at 101 ducats, and

calmly spoke of "the smallness of his receipts, and the difficulty of maintaining his family."

Titian next painted a clever portrait of the Antiquary Strada, now in the Belvedere, showing an aged gentleman in red doublet, near a book-laden console and a table strewn with antiques. Strada was the chief of the versatile agents who were gathering antiques and works of art from decadent Italian families, and selling them to the transalpine sovereigns. He had received from the Emperor the title of "Cæsarian Antiquary," with the rank of Aulic Councillor, and was in close connection with the munificent Fugger family. When Strada removed to Munich, he was succeeded by Stoppio, who was on intimate terms with Titian, and repelled Max Fugger's impeachment of his skill as a connoisseur by appealing to the great Venetian.

The master had frequent dealings with these antiquaries. On one occasion he received a precious casket of silver-gilt and crystal, from the Papal Chamberlain Serpa, to be turned into ready money. The Venetian Government offered twelve hundred crowns for it; but the Duke of Bavaria secured it for one thousand ducats.

In 1567 Titian's pupils frescoed the Cadore church with their master's designs of the Annunciation, Nativity, and Assumption, with eight prophets and four evangelists. The church was destroyed in 1813. The commune paid for the frescos with lumber, which probably went to Orazio Vecelli's lumber-yard, in the Zattere quarter of Venice. Orazio was of material service to his father as a business manager and general agent of affairs. He was a busy worker in the studio, where he had received careful instruction for many years; but lacked genius, and hence attained only a certain manual dexterity. Vasari eulogizes him as a portrait-painter, but very few of his works remain to attest his skill.

Cesare and Marco Vecelli were relatives and assistants of Titian. Cesare went to Augsburg with the master, in his twenty-seventh year, and afterwards lived permanently at the Casa Grande, and prepared many pictures for the churches of Northern Italy. He was an enterprising, skilful, and shallow painter, whose relation to Titian has been likened to Giulio Romano's to Raphael. His son Fabrizio was also educated in the studio of Titian, together with Girolamo di Tiziano, another

relative who lived at the Casa Grande. Marco Vecelli, the son of Titian's favorite cousin, entered the studio in the master's old age, when he aided on numerous pictures, and executed many mediocre works of his own. His son Tizianello and his nephew Tommaso were the last and least artists of the Vecelli family, and were living when the Pilgrims landed on Plymouth Rock.

The gay and dissipated Pomponio still led a wandering and luxurious life, nourished by his Lombard canonry, and occasionally staying for long periods at his father's house, causing no little trouble to the studio-family. Although a professional ecclesiastic, he never performed priestly duties, and yet he was once offered a bishopric.

Several pictures were sent to Pesaro and Urbino during this last decade, the two best of which are now at San Francesco di Paola, in Urbino. "The Resurrection" shows Christ rising on a cloud, while one of the guards at the empty tomb shades his eyes from the celestial light, another grasps his lance, and two more are still asleep. "The Last Supper" has been fatally injured by washing, and is nearly obliter-

ated. It portrays a square table, in an open-arched cloister, around which the Saviour and the Apostles sit in groups of threes. Two small panel-pictures of this period, representing "The Nativity," are now at Florence and Oxford.

Titian was now ninety years old; but he had not grown dull to the interests of his family, nor forgotten the arts of extracting money from obdurate patrons. He suddenly opened a fusillade of letters on his ancient and well-nigh-forgotten friend, Cardinal Farnese, imploring his intercession that Pomponio might get his pension from his Imperial grants in Spain. The Cardinal's kind answer called forth fresh letters, with gifts of pictures to him and the Pope, and prayers for acknowledgment and consolation. At the same time the venerable artist was pressing the Duke of Urbino for payment of other claims. Early in 1568 he sent to Philip II. a "Nude Venus," which has perished, and "The Martyrdom of St. Lawrence," still in the Escurial, blackened by altar-smoke. The latter was ordered for the superb convent which Philip was building to commemorate his victory at St. Quentin, on St. Lawrence's Day, 1557.

The Brescian deputies had ordered three pictures for their town-hall, showing Ceres and Bacchus, Vulcan and Cyclops, and Brescia as a serene and lovely goddess; but when they were done the citizens refused to pay the full price, and the bishop and referees justified them. The Brescians were not far from right when they declined to consider their municipal pictures as Titian's work, for they were mostly executed by his assistants. He was now too old for such undertakings; and knew it, so that when offering to illustrate the life of St. Lawrence for Philip II., he professed plainly that he should use his assistants. A subsequent letter to Philip, accompanying a poor picture of "Christ and the Tribute Money," harps on the worn-out theme of the unpaid Neapolitan grants.

The life of the master was from this time more quiet and restful; and he began to arrange his private affairs as if he were soon to depart, concentrating his emoluments on Orazio, to whom he had his broker's patent and Milanese pension transferred. Orazio's lumber-yard at the Zattere was now very lucrative, and the commune of Murano drew all its supplies from him.

In 1570 Titian suffered a severe shock in the death of his fellow-triumvir, Sansovino, who died at the ripe age of ninety-one, while Venice was in her extremest peril. Her beach was lined with batteries, and her channels were blockaded with sunken ships; for the hostile Turkish fleet, which had captured Cyprus and the Adriatic ports, was menacing the city itself.

Titian still urged the payment of the pensions; yet Philip sent him neither money nor orders, finding pressing need of his time and money against unfriendly France, the seething Netherlands, and menacing Turkey. But the superannuated artist still fought for his rights, reminding the King that he had paid him nothing for the work done during eighteen years. He sent him fresh pictures, including the large and sensuous "Tarquin and Lucretia," which has since been owned by the Earl of Arundel, King Charles I., Louis XIV., Joseph Bonaparte, and Sir Richard Wallace.

In mid-winter of 1571, Don John of Austria, with two hundred war-ships of the Holy League, destroyed the great Turkish armada in the Gulf of Lepanto; and exultant Venice celebrated the

victory with Te Deums and fireworks. She ordered Titian to delineate the battle-scene in the Doges' Palace; but he declined, and Tintoretto secured the richly rewarded commission. Philip II. sent him a design by Sanchez Coello, to be painted as a companion-piece to Charles V.'s equestrian portrait; but the master answered that while Spain had such artists as Coello, she need not patronize foreigners. Philip insisted that he should do the work, upon which he painted the spirited picture now at Madrid, showing the armor-clad King holding his babe towards a crown-bearing angel, while a bound Turk, with his star and crescent flag, kneels at the foot of the altar. At the same time, the master painted for himself "Christ Crowned with Thorns," a powerful and richly-colored work, which Tintoretto begged of its author, and hung in his studio as a model. Rubens, Rembrandt, and Van Dyck afterwards earnestly studied this masterpiece, which now adorns the Munich Gallery.

Titian still retained a high degree of vigor and health, with his ancient enterprise and heartiness, and kept his studio filled with noble paintings, where he was often visited by eminent princes

and prelates. When Cardinal Granvelle and Pacheco invited themselves to dine at the Casa Grande, he flung a purse to his steward, and bade him prepare a feast, since "all the world was dining with him." When Henri III. of France was received with royal pomp by the Venetian Republic, he visited the studio; and the delighted artist presented him with all the pictures of which he asked the price.

In 1574 he addressed the Spanish prime minister, rehearsing his grievances about the pensions; and Coello made a list of his pictures in the King's possession. This artist had visited and learned to love the venerable master. About this date he painted "Adam and Eve," now at Madrid, where Rubens copied it; and an "Eve," for which Tintoretto painted an "Adam," with a background by Pozzo, and animals by Bassano. In the winter of 1575–6, Titian wrote two letters to Philip, boasting of his great age, yet appealing to the royal justice for resources for many years to come.

But the fair City of the Sea was now crushed under a terrible affliction. The plague had broken out in 1575; and its ravages soon in-

creased so that a general panic ensued, and all who could fled to the mainland. The sick were deserted, no matter what their malady; and even family ties were powerless before the general dread of contagion. The Government established hospitals on the outer islands, and ordered the destruction of infected furniture and clothing. At last it resolved to build a votive church to the Redeemer; upon which the plague was stayed, though fifty thousand persons had died, out of a population of a hundred and ninety thousand.

Titian bargained for a grave in the Chapel of the Crucified Saviour, in the Frari Church, and then set to work on "The Christ of Pity," his latest and one of his noblest works. It was finished with pious care by Palma Giovine, who inscribed upon it the words, *Quod Titianus inchoatum reliquit, Palma reverenter absolvit Deoq. dicavit opus.* The dead Saviour is seen in the lap of the Virgin, with Joseph of Arimathea looking into His face, and the wailing Magdalen approaching, while a niche in the background contains seven lamps of crystal and statues of Moses and the Hellespontic Sibyl. On a tablet below are portraits of the kneeling Titian and

Orazio. This closing work of the grand artistic century is distinguished for profound power and tragic realism, with unequalled modelling and readiness of hand.

The plague now reached the villa of Casa Grande; and Titian expired suddenly, on the 27th of August, 1576. The Government and citizens were soon apprised of their great loss, and Venice was plunged into even deeper mourning. The law that victims of the plague should not be buried in the city churches was set aside, and the canons of St. Mark bore the artist's body in solemn procession to the new grave in the Church of the Frari. In 1852 the Emperor of Austria erected a vast and magnificent mausoleum over this sacred tomb.

Orazio Vecelli was carried off by the pestilence at about the same time as his father, and died in the Old Lazzaretto. The desolate villa of Casa Grande was entered by marauders, and shamefully plundered. When Pomponio took possession of the place, he found numerous valuable paintings in the studio, in various stages of completion.

"In every thing Titian's art was similar to nature. Milk feeds his babes; he weaves the stuffs; his animals have but just issued from the ark; and his joy and grief are alike infectious. So long as Nature lives, Titian will also live. He is the very mirror of Nature, only that the mirror reflects whilst Titian creates." — *Boschini.*

"Nature surrendered to Titian, and took its laws from his pencil." — *Ridolfi.*

"All that Titian's figures want is a voice; in all else they are Nature itself." — *Biondo.*

"In imitating Nature, Titian was unsurpassed." — *Armenino.*

"Three lives has Titian, — one natural, one artificial, the third eternal." — *Pino.*

A LIST OF TITIAN'S PAINTINGS NOW IN EXISTENCE, WITH THEIR DATES OF EXECUTION, AND PRESENT LOCATIONS.

*** *The interrogation point after a title signifies that the picture is regarded as unauthentic by two or more critics, while others accept its genuineness.*

ITALY.

VENICE. — *The Academy*, — The Assumption, 1518; the Visitation; the Presentation in the Temple, 1540; Pietà; St. John in the Desert, 1555; Jacopo Soranzo, 1522; Antonio Capello, 1523; Primo di Lezze; Nineteen Panels, showing Cherubs and Evangelical symbols. *Doges' Palace*, — St. Christopher (fresco), 1523; Madonna (fresco); the Doge Grimani and Faith, 1555. *Mocenigo Palace*, — The Saviour's Blessing. *Casa Morosini-Gattersburg*, — The Doge Grimani. *The Library*, — Wisdom (fresco), 1559. *Nardi Collection*, — Pietro Bembo, 1537. *Signor Galeazzi*, — St. John. *Salute Church*, — Descent of the Holy Ghost, eight medallions of the Fathers and Evangelists, Cain and Abel, Abraham and Isaac, David and Goliath, all done in 1542–43; and St. Mark and four Saints, 1512. *St. Salvadore Church*, — The Transfiguration; the Annunciation, 1565. *St. Sebastian*, — St. Nicholas, 1563. *St. Marciliano*, — The Angel and Tobit, 1540. *San Leo*, — St. James of Compostella, 1565. *St. Giovanni Eleemosinario*, — St. John the Almsgiver, 1533. *Gesuiti*, — Martyrdom of St. Lawrence, 1558. *Evangelical Church*, — The Redeemer (?). *Frari Church*, — The Pesaro Madonna. *Scuola di San Rocco*, — Ecce Homo, before 1500; the Annunciation, 1524; Christ Bearing the Cross, before 1517.

PADUA. — *Giustiniani Collection*, — Doge Grimani, 1522; Doge Gritti, 1523–8; Philip II., 1550; Francis I., 1533; Pietro Aretino, 1527. *Barbarigo Palace*, — Doge Barbarigo. *Scuola del Santo*, — Three frescos of scenes in the Life of St. Anthony. *Carmini Church*, — Sts. Joachim and Anna.

VERONA. — *Pinacoteca*, — Homage to Venice. *Museo Civico*, — Madonna. *Cathedral*, — Assumption, 1543. *Treviso Cathedral*, — Annunciation, 1518. *Loreto, Royal Palace*, — The Woman taken in Adultery. *Urbino, Church of S. Francesco di Paola*, — The Resurrection, and the Last Supper, late works. *Aquila, Palace Torres*, — The Eucharist. *Ascoli*, — Vision of St. Francis, 1563. *Brescia, Sts. Nazaro e Celso*, — The Resurrection, 1522. *Parma, Farnèse Palace*, — Head of Christ. *Modena, Ducal Palace*, — "La Moretta." *Fano*, — Count of Montevecchio. *Lovere, Tadini Palace*, — Gabriel Tadino. *Bergamo*, — Lady's Portrait. *Zoppé Church*, — Madonna, 1527. *Mel Church*, — St. Andrew. *Belluno*, — Adoration of the Magi. *Candide*. — Madonna. *Vinigo*, — Madonna. *Medole*, — Christ Appearing to Mary, 1554. *Cadore*, — Madonna. *Serravalle Church*, — Madonna; also fresco in the *Casa Carneliutti*. *Ancona, San Domenico Church*, — Madonna, 1520; Crucifixion, 1563. *Maniago*, — Irene of Spilimberg and her sister Emilia, 1560.

MILAN. — *Brera Gallery*, — St. Jerome, 1563. *Ambrosiana*, — Epiphany; Deposition (?); *Hospital*, — Portrait of Rezzonico, 1558.

GENOA. — *Balbi Palace*, — St. Jerome. *Durazzo Palace*, — Magdalen, 1560.

FLORENCE. — *Pitti Palace*, — The Saviour; the Nativity, 1567 (?); Marriage of St. Catherine; Magdalen; La Bella di

Tiziano, 1533; Tommaso Mosti, 1524–6; Ippolito de' Medici, 1533; Luigi Cornaro (?); Philip II., 1553; the Doge Gritti; the Surgeon Vesalius, 1560; Pietro Aretino, 1545; Alfonso of Ferrara (?). *Uffizi Gallery*, — Madonna, 1511; three doubtful Madonnas; Flora, 1520; Venus, 1533; Venus, in replica; Venus and Cupid, 1547; Battle of Cadore, 1537; Duke of Urbino, 1537; the Duchess, 1537; Catherine Cornaro, 1542; Titian; Giovanni de' Medici; the Legate Beccadelli, 1552; Sansovino. *Strozzi Palace*, — Robert Strozzi's Daughter, 1541.

ROME. — *Barberini Palace*, — Cardinal Bembo. *Borghese Palace*, — Sacred and Profane Love, 1500; Cupid Equipped by Venus; Allegory, 1566; Samson; St. Dominick; and several doubtful. *Capitol*, — Three doubtful pictures. *Colonna Palace*, — Portrait of Panvinius, 1550. *Corsini Palace*, — Cardinal Farnese, 1543; Philip II.; and five unauthentic pictures. *Doria Palace*, — Three Ages; Magdalen; Allegory; Man's Portrait; Jansenius; and seven contested pictures. *St. Luke's Academy*, — Diana and Callisto (there are seven so-called Titians in the Academy, all of which are repudiated by Crowe and Cavalcaselle). *Sciarra-Colonna Palace*, — Madonna; La Bella di Tiziano; Portrait. *Spada Palace*, — The six so-called Titians here are rejected by Cavalcaselle. *Vatican Palace*, — The Doge Marcello, 1505–8; Madonna and Saints, 1523.

NAPLES. — *The Museum*, — Charles V., 1549; Philip II., 1553; Paul III. (two portraits), 1543; Cardinal Farnese, 1543; Duke of Castro, 1543; Pier Luigi Farnese, 1546; Paul III. and his Grandsons, 1545; Magdalen, 1567; Jupiter and Danaë, 1545.

SPAIN.

Madrid Royal Museum, — Ecce Homo, 1547; Christ Appearing to the Magdalen, 1554; the Trinity, 1554; the Epiphany, 1560; the Entombment, 1559; Christ Bearing the Cross; Ecce Homo; the Virgin's Repose, 1569; St. Margaret, 1552; Salome and the Head of John; Adam and Eve, 1574; Madonna and St. Bridget, 1508–11; the Grieving Virgin, 1554; Mater Dolorosa, 1550; Allegory; Venus and Cupid, 1547; Venus and Adonis, 1554; Venus, 1547; Venus-Worship, before 1518; Danaë, 1554; two Bacchanals, of 1519–20; Sisyphus and Prometheus (?); Portrait of Charles V., 1533; Charles V., 1548; the Empress, 1544; Philip II., 1550; Philip II. Presenting his Son to an Angel, 1574; Alfonso d'Este; the Marquis of Guasto, 1541; Titian, 1563; a Knight of Malta.

Escurial Palace, — Christ in the Garden, 1562; the Last Supper, 1564; the Virgin's Repose, 1530; St. John in the Desert, 1556; the Martyrdom of St. Lawrence, 1568.

FRANCE.

The Louvre, — Christ at Emmaus, 1547; Christ Derided, 1558; Christ a Captive (?); the Entombment, 1523; Madonna and Saints, 1508–11; Madonna and Saints; Madonna del Coniglio, 1530; the Virgin's Repose, 1530; St. Jerome, 1531; Jupiter and Antiope, 1562; Girl and Man with Mirror, 1523; Francis I., 1533; Marquis of Guasto and Wife, 1533; Cardinal de' Medici, 1533; Man's Portrait; L'Homme au Gant. *Sir Richard Wallace*, — Tarquin and Lucretia, 1570.

Besançon Museum, — Cardinal Granvelle, 1548. *Nîmes*,

Maison Carrée, — John the Baptist. *Rouen Museum*, — Man's Portrait.

GERMANY.

Berlin Museum, — Titian; Lavinia, 1549. Seven other pictures here, claimed as Titians in the catalogue, are rejected by modern connoisseurs. *Cassel*, — Lavinia; Lady's Portrait; Cleopatra (and three others held as doubtful). *Potsdam*, — Christ at Emmaus. *Hanover*, — Two portraits (?). *Mayence*, — Bacchanal (?).

Stuttgart, — Three Madonnas, St. Jerome, the Magdalen, Shepherds, and a Young Man, all of which are repudiated by Cavalcaselle. *Darmstadt*, — Sleeping Venus, 1523; Portrait (?).

Dresden, — Christ and the Tribute-Money, 1508–11; Lavinia, 1546; Madonna and Saints; Venus and Cupid, 1563; Lavinia, 1558; Man's Portrait, 1561; and four portraits and two other pictures which are doubtful.

Munich, — Two Madonnas, 1522 and later; Ecce Homo, 1574; Charles V., 1548; Man's Portrait; Jupiter and Antiope; and five so-called but unverified Titians.

AUSTRIA.

VIENNA. — *Belvedere Gallery*, — Three Madonnas, all before 1511; Ecce Homo, 1543; Christ and the Adulteress; Entombment, 1559; St. James the Elder, 1542; St. Catherine, 1568; two Allegories, 1533; Danaë, 1554; Venus and Cupid (replica); Diana and Callisto, 1559; Suicide of Lucretia; Charles V. (?); Elector of Saxony, 1548; two Portraits of Titian; Vesalius; Salvaresio, 1558; the Antiquary Strada, 1566; Titian's Doctor; Philip Strozzi, 1540; Benedetto Varchi, 1550; Ranuccio Farnese, 1542; Titian's Mistress,

1533; Isabella d'Este, 1533; and ten doubtful or unauthenticated pictures. *Academy of Arts*, — Winged Cupid. *Sterne Collection*, — Doge Trevisani. *Rosenberg Collection*, — Doge Grimani. *Harrach Palace*, — St. Sebastian; Madonna (?). *Lichtenstein Palace*, — Battle Piece; Madonna (?). *Czernin Palace*, — Magdalen, Duke of Ferrara, and Doge Venieri (all three doubted by Cavalcaselle).

Pesth Academy, — Pietro Bembo. *Trent*, — Cardinal Madruzzi. *Gratz Gallery*, — Bathsheba Bathing. *Prague*, — Five portraits in the Kunstverein and the Sternberg and Nostitz Palaces, none of which are accepted by Crowe and Cavalcaselle, though certain other critics affirm them.

NORTHERN EUROPE.

Antwerp Museum, — The Pope Presenting the Bishop of Paphos to the Virgin, 1501. *Rotterdam Museum*, — Woman and Satyr. *Brussels Museum*, — Two doubtful pictures. *Stockholm Royal Palace*, — Cleopatra, Don Carlos, Duke of Urbino, Duchess of Ferrara, all doubted by modern critics.

RUSSIA.

Hermitage Palace, — Christ Bearing the Cross; Christ in Benediction; Madonna and Magdalen; Christ Holding the Orb (?); Magdalen, 1560; Ecce Homo; Madonna; St. Sebastian; Danaë; Pope Paul III., 1543; Venus and Cupids, 1563; Cardinal Pallavicini, 1545; Titian's Mistress, 1533; and portraits of Lavinia, Isabella d'Este, and the Doge Gritti, held as uncertain by Cavalcaselle. The same authority declines to indorse the portrait and two Madonnas in the Leuchtemberg collection, and also Lazarew's Ecce Homo and Count Stroganoff's Weeping Virgin.

ENGLAND.

National Gallery, — Noli me Tangere, 1518; Bacchus and Ariadne, 1523; Venus and Adonis; Christ and the Pharisee, 1568; the Holy Family; Ariosto, 1518; the Virgin's Repose, 1518; Madonna and Saints; Rape of Ganymede. *Mrs. Butler-Johnstone*, — St. Jerome, Madonna, Epiphany, Ariosto, and Venus, all doubted by Cavalcaselle. The late *Northwick Collection* contained a Vitellius, Vespasian, Paul III., three portraits, Danaë, Madonna, St. Jerome, and Philip II., of which all save the first are uncertified, and the last three are rejected by Cavalcaselle. *Bridgewater Gallery*, — The Three Ages, 1518; Venus Anadyomene, 1523; Diana and Actæon, 1559; Diana and Callisto, 1559. *Lord Elcho*, — A Senator; St. Sebastian; Madonna, a replica; the Resurrection of Christ, 1522–26; Venus and Adonis. *Buckingham Palace*, — A Summer Squall. *Duke of Cleveland*, — The Trinity (?). *Lord Overstone*, — The Last Supper. *Lord Cowper*, — Lavinia. *Holford Collection*, — The Duke of Milan; the Virgin's Repose, 1530; Catherine Cornaro, 1542 (?). *Mr. Baring*, — Charles V. *Earl Brownlow*, — Catherine Cornaro, 1542; Diana and Actæon; Otho; Christ Bearing the Cross (?); Navagero (?). *Late Lord Ashburton*, Magdalen, 1560; Venus and Cupid, 1563; Salome (?). There are also four pictures attributed to Titian in Lord Yarborough's collection, four at Apsley House, three at Stafford House, and four in the late Lord Malmesbury's collection. Dr. Waagen pronounces several of these fifteen pictures genuine, but Crowe and Cavalcaselle reject them all.

Oxford, Christ Church College, — The Nativity, 1567; the Saviour; the Duke of Alva (?). *Cambridge, Fitz William*

Museum, — Recumbent Venus, 1547. *Kingston Lacy*, — Savorgnano, 1537; Omnia Vanitas. *Orwell Park*, — Julius Cæsar, 1537; and two portraits, indorsed by Waagen, but rejected by Crowe and Cavalcaselle. *Burleigh House*, — Madonna, 1508–11. *Petworth*, — Three portraits. *Wardour Castle*, — Infant Christ Sleeping on the Cross. *Stoke*, — Holy Family (?). *Lowther Castle*, — Two portraits. *Castle Howard*, — Giorgio Cornaro, 1522; Philip II.; Dog and Cats. *Chatsworth*, — Philip II.; St. Jerome; Mastiff and Cubs (?); St. John (?). *Cobham Hall*, — Ariosto, 1516–18; Europa and the Bull, 1562; Christ in Benediction; two doubtful Venuses. *Longford Castle*, — Two portraits whose authenticity is contested. *Alnwick Castle*, — Bacchanal; Venus and Adonis, 1547; the Cornaro Family, 1560; an Admiral; Paul III. (?) *Hampton-Court Palace*, — Marquis of Guasto; Alessandro de' Medici; Titian's Uncle; Madonna; and nine others, held as dubious by the best critics. *Viscount Powerscourt* (*Ireland*), — A Youth.

SCOTLAND possesses several so-called Titians, all of which are attributed by Crowe and Cavalcaselle to other artists, though Dr. Waagen maintains the genuineness of several of them. Hamilton Palace has five portraits; Dalkeith, two portraits; the Edinburgh Royal Institute, three pictures; the Glasgow Museum, a Danaë; Garscube, a St. Jerome; and Longniddy Castle, a Venus.

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